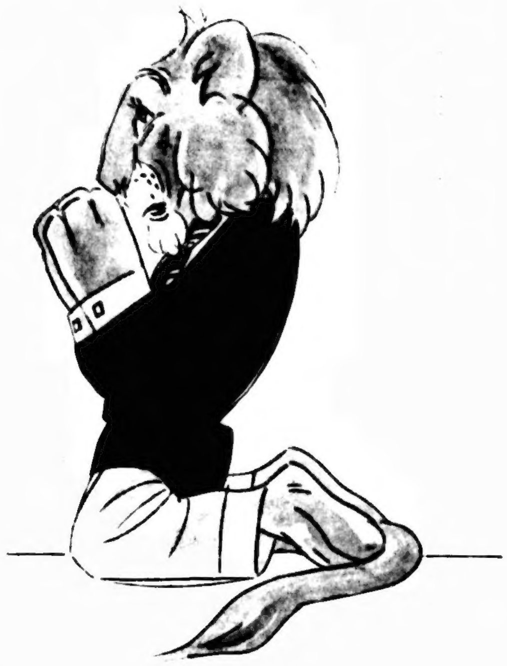
Kine WEEKLY

PROGRAMME
PROMISES
FOR
1933

"MAKE THEM GOOD!"

Leo's Prayer!



WE fervently hope that all the promises you read about come *true!*

WE want to see the *other* fellows make as many good pictures, too—

WE'D LOVE to see *other* outfits make shows like "Tarzan," "Emma," "Hell Divers," "Letty Lynton," "Mata Hari," "Pack Up Your Troubles," "Grand Hotel," "Smilin' Through," "Red Dust," "Prosperity," etc., etc.

WE WANT *other* studios to develop Big Stars, too.

WE WANT this to be a prosperous, going business.

WE'RE PROUD to be the inspiration, the goal toward which all other producers strive, and we guarantee that we'll be *more so than ever* in 1933.

BUT IT'S ONLY FAIR to state to those who seek to emulate our production record—*they'll have to step some to keep up!*

EDWARD G.
ROBINSON
IN
SILVER DOLLAR

"Gripping STORY **EDWARD G. ROBINSON** again shows his supreme acting powers. The Picture has great dramatic strength and emotional appeal. One in which the public should find much entertainment value" says:

The Daily Film Renter

"GREAT BOX OFFICE ATTRACTION—BIG IN EVERY DEPARTMENT STRONG UNIVERSAL APPEAL"

The Kinematograph Weekly.

FIRST NATIONAL & VITAPHONE PICTURES

REG. TRADE MARK

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C.E.A.'S PUBLIC TAX CAMPAIGN OPENS

Page 16

Kinematograph WEEKLY

No. 1343 Thursday, January 12, 1933 Vol. 191

FIVE MORE SUNDAY OPENING POLLS

Page 5

NEW PATHE PRODUCTION POLICY

FRED WATTS IN CHARGE AT WELWYN

Four Pictures a Year

THE news that Pathe Pictures is to run its own producing unit comes as a further indication of the progress being made in British film production.

Four years ago Pathe had its own producing unit, and John Maxwell has decided that Pathe shall again enter the production field.

Pictures will be made at Welwyn studios, which recently have not been occupied except for the making of shorts. Klangfilm recording will, of course, be used.

A fact which augurs well for the new production is that Freddy Watts, whose work on the Pathetone Weekly has been marked by such brilliant results, is to be director of production for the Pathe pictures.

Speaking to a *Kine.* representative, Mr. Watts said it was at present the intention to make four pictures in a full year. These would be full-feature length stories, and made up to a good standard of entertainment quality.

He was, he said, reading stories, and had one practically settled for production. He was not tied down to any particular type of picture, although he thought the lighter comedy-drama was a practical proposition.

As Mr. Watts lives at Harrow he will be in a favourable position for keeping in contact with Welwyn and with Wardour Street, where the weekly magazines will still be under his control.

Mr. Watts has been in charge of the Pathe Pictorial and Pathetone Weekly and other Pathe periodicals since their inception.

All friends in the Industry will look forward eagerly to this new step in British film production.

DOMINION AS PRE-RELEASE HOUSE

G-B's OFFICIAL STATEMENT

A SPECIAL pre-release policy, similar to that governing the New Victoria Theatre, will be put into practice at the Dominion Theatre, Tottenham Court Road, when it opens on Monday next, under Gaumont-British auspices.

The opening picture will be "The Rome Express," which recently concluded a very successful run at the Tivoli.

Weekly Change of Programme

It is the policy of the theatre to change the programme weekly, and this will apply to the special band on the stage as well as to the picture.

Alfredo and his band will provide the musical portion of the programme next week, and he will be followed by other popular musical combinations.

Not only pictures which have had a first London release will figure in the programme. The Dominion will frequently show new films for the first time.

There will be no variety turns, the emphasis being upon the film programme and the band.

It is probable that the majority of the films shown at the Dominion will be those which, because of the larger scale upon which they are planned are more suitable to a theatre of the size of the Dominion.

Publicity Possibilities

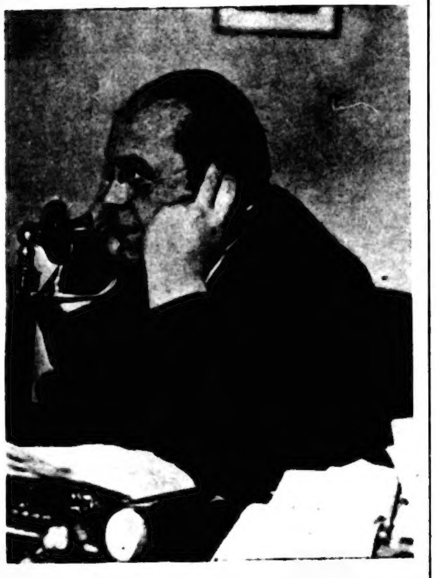
The site and elevation of the Dominion offer excellent opportunities for bold publicity, and this the G.-B. Corporation intend to exploit to the fullest.

The management of the Dominion will be in the capable hands of A. E. Whittaker, whose tenure of important positions with G.-B. admirably qualifies him for this new venture.

POOR PRODUCT CAUSES U.S.A. SLUMP

ARTHUR DENT SUMS UP SITUATION

Monarch Output Acquired



ARTHUR DENT

NOTHING short of a general reorganisation of product distribution will bring prosperity to the American film Industry is the opinion of Arthur Dent, managing director of Wardour Films, who arrived in England on Wednesday of last week.

Mr. Dent has been absent from England since the end of November, and his visits to New York and Toronto have given him opportunity to judge the situation from different angles.

"American theatres have lost their public through the general depression and through lack of quality in pictures," said Mr. Dent. "Some people are emphasising the heavy overheads—and they are heavy in many cases—but the main reason is the general poverty of product, except for very big pictures.

"Our quota legislation saves British exhibitors from the situation of buying product which does not yet exist, but the American exhibitor buys product which is not yet made and sometimes pictures which do not exist even as title.

An Improvement in Business

"Between my arrival in America and my leaving it a week ago, there was certainly an improvement in business, but before business can improve as it should, there must be more films of quality from native and foreign sources, and a revolution in business methods.

"Another thing which would pay the producing companies—who are also exhibitors, it must be remembered—would be to get together and agree to close a percentage of theatres. A third fewer theatres would involve fewer pictures and a saving in production costs.

"Market tendencies point to a better opportunity for the independent producer than for a considerable time.

Better Scripts

"In the matter of production more attention is being given to obtaining a much better script, as it is realised that a better picture results with less risk of costly retakes.

Product Acquisition

Turning to his acquisition of product while in America, he said that in addition to the Monarch output which would be distributed by Pathé Pictures—seventeen to twenty-three pictures—he had purchased a number of films of unusual interest.

These were "The Virgins of Bali," a film presenting life and habits in the South Seas, "The Ascent of Everest," "The Mighty World" (an excellent presentation of evolutionary development), "Before the White Man Came" (a reconstruction of old Red Indian days), "The Voice of Israel" (a film which has done big business in the Jewish quarters of American cities), "The War Dog" (with a clever dog as star), "Lovebound," and a new Harry Langdon comedy, "Amateur Knight."

These would be Trade-shown shortly, beginning in about a fortnight, and would be released from June onward at the rate of one a week.

Within the next fortnight Mr. Dent hopes to give details of important developments regarding American distribution of B.I.P. films.

U.S. Stars in B.I.P. Pictures

British International Pictures' policy of introducing American stars into their pictures would ensure them a hearty reception in the States, Mr. Dent declared. There would be four feminine and two masculine stars.

Olive Borden would be seen in a P. G. Wodehouse story with Gene Gerrard, and Constance Cummings had also been signed.

CONSTANCE CUMMINGS

Great Coup for B.I.P.

Constance Cummings in Monty Banks Comedy

ONE of Hollywood's newest and most beautiful and intelligent screen actresses, Constance Cummings, has been signed up to appear in a film for British International Pictures, Ltd., at Elstree, and is about to leave California for London for that purpose.

This is a real scoop for John Maxwell, for two reasons. Miss Cummings is no "has-been," like so many British importations from Hollywood in the past, but a recent and striking arrival. Also, she was secured, it is no secret, against the formidable competition of Gaumont-British, who made her a recent definite offer.

Miss Cummings, a young blonde of 23, currently seen as Harold Lloyd's heroine in "Movie Crazy," graduated from being a stage dancer into studios, and was to have been Ronald Colman's leading lady but for recasting of the story. Her talents soon found expression, however, in "Lover Come Back," "The Guilty Generation," "Behind the Mask," "The Criminal Code," "Washington Merry-Go-Round," and "Attorney for the Defence."

I learn that she will arrive at the end of the month. The story chosen for her is by Monty Banks, and is in comedy vein. Mr. Banks will also direct it, and actual production on the floor is scheduled for early in February.

P. L. M.

Police Hunt for Missing Manager

It is revealed that a warrant has been issued for the arrest of Alfred J. Rothwell, the under-manager of the Regal Cinema, Altrincham, Manchester, reported missing on December 28.

The Cheshire County Police are anxious to question him about the disappearance of £290 from the safe of the kinema.

A. Rothwell, who is 30 years of age, joined the staff of the Regal a little over two months ago.

This Week

A DECISIVE vote against Sunday opening has been given by Manchester City Council, a similar decision having been made at Salford and other centres. *Page 5.*

FIVE MORE POLLS have been fixed in connection with Sunday opening applications at Tottenham, Leyton, Acton, Rochdale and Hayes. *Page 5.*

A POSITION of deadlock is maintained at Birmingham, the local C.E.A. being unable to agree to the conditions of Sunday opening laid down by the Council. *Page 5.*

PALLADIUM, PAIGNTON, a new 1,000-seater kinema, was opened on Saturday by the Chairman of the local Council. *Page 5.*

CONSTANCE CUMMINGS is on her way from Hollywood to play in a B.I.P. picture at Elstree. *Page 3.*

JOHN MAXWELL is sponsoring a British production unit of Pathe Pictures, in charge of Fred Watts. *Page 128.*

J. HERTZ HAS resigned from his position as chairman of Paramount Publix Corporation. *Page 10.*

ANNUAL MEETINGS of the Sussex and Portsmouth C.E.A. branches. *Page 15.*

Anti-Tax Queues Sign C.E.A. Petition

AN auspicious start has been made throughout the country with the nation-wide Anti-Tax Campaign. Notwithstanding isolated instances of criticism by exhibitors of the trailers employed, there has been a remarkable response on the part of the public.

In all London theatres patrons have needed no persuasion to sign the petition forms which have been prominently displayed in the vestibules, and in some cases have queued up for the purpose. There is every prospect that the list of signatures will eclipse anything of the kind previously organised.

The initial progress report to be received of the campaign was submitted by the Dundee C.E.A. on Tuesday.

Members from all parts of the Dundee area reported that patrons in large numbers were not only signing petition forms, but showing great eagerness to do so.

Charles Allison (Plaza), campaign convener for Dundee, stated that he got 1,300 signatures on Monday alone.

The trailers issued were criticised by several members, who complained of the quality of the recording.

A discussion took place on Sunday opening, following an announcement by the secretary that all absentees from the last meeting had signified their approval of the branch decision not to open on Sundays for kinema shows or concerts. The secretary added that Gaumont-British declined to be a party to any such agreement, as they felt in a matter of this kind they must retain freedom of action.

It was suggested that the branch might seek the co-operation of the clergy in approaching the Police Committee with a request not to grant licences.

Adverse Effect of S.O.

Eventually it was agreed to write Gaumont-British, asking them to reconsider their decision, otherwise other exhibitors would have to open on Sundays, which would adversely affect business during the week.

BISHOP'S SUNDAY FILM MOVE

A CHALLENGE TO THE CHURCH

When the Convocation of the Lower House of Canterbury meets at Westminster on Wednesday week the Bishop of Croydon, Dr. Theodore Woods, will propose a resolution which will in effect be a challenge to the Church on the question of the Sunday opening of kinemas.

He will ask for a ruling regarding the Church's attitude to the question.

This is the text of the Bishop's resolution :—

> That in view of the coming into force of the Sunday Entertainment Act (1932), this house is of the opinion that the church should approve the opening of kinemas on Sunday evening, provided that in addition to the safeguards laid down in the Act, the hours of opening should not be before 6 p.m. and that the pictures to be shown should be of a wholesome character.

Dr. Woods is famous for his attitude in favour of Sunday kinemas.

He was one of the leaders in the recent campaign in Croydon when a poll resulted in a huge majority for Sunday opening.

AUSTRALIAN FILM WAR

According to a cablegram from Sydney, a film "war" is in progress between Australian theatre owners and the American film agencies over the supply of films for 1933.

The theatre owners are making a determined stand against the American terms, particularly against block-booking, and declare that they will close down their theatres rather than give way. In reply, the Americans are threatening to cut off supplies of films.

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LOCAL AUTHORITIES AS PASSIVE RESISTERS

GETTING down to the practical job of making the Sunday Entertainment Act work has been rather a disillusion to many energetic members of the Trade. They have found that there is a great deal of power in the hands of the local authorities which can either help or retard the movement, and that in the hands of a reactionary body the forward move can be strangled at birth with great ease.

The most obvious way in which a bar to progress can be ensured is by the simple process of passive resistance. If the council's next step is to call a town's meeting, and it declines to take that step, what reply can be made by the exhibitors?

In the first instance, it is extremely unlikely that the kinema interests of any particular district would go to the trouble and expense of putting the necessary machinery in motion in areas which show no active desire for Sunday entertainment.

This means that where the preliminary moves have been made, the public, in the opinion of those able to judge best, will be ready to welcome the extension of its facilities for entertainment.

Elected bodies, however, take upon themselves the responsibility of ordering the lives of their constituents, and while the average town councillor will admit that he cannot make people moral by regulation, he will in most cases try.

And he will not hesitate to define morality to suit his own prejudices. At the moment, any form of recreation on Sunday evenings, other than that provided by the church or the public-house, comes under the ban.

Laborious though it is, the task of converting the members of reactionary councils seems to be the only policy for our Industry in the worst cases of pure bigoted obstruction. To persuade a group of elected persons that they are out of touch with the wishes of their constituents is a labour of Hercules, but it will have to be faced.

THE PUBLIC KNOWS

ONE of the unanswered conundrums of the kinematograph Industry is: "Why are organisations which set out to improve films so frequently composed of people with so little knowledge of their job?

Liverpool's Council of Voluntary Aid summarises in its quarterly publication results of an inquiry conducted by its Juvenile Organisations Committee.

The reports show considerable surprise that so many people are willing to spend their money and their evenings on such a vacuous form of amusement, and concludes that it is because for the ordinary person "there is at present no means of finding out whether a film is good or bad without going to see it."

If that committee only knew!

Let B. P. Schulberg, of Paramount—who ought to know—give them something to think about. "No one ever has been able to explain," he says, "this unerring instinct of the public to find a good picture before reviews have been printed or before word-of-mouth advertising has started."

The good picture for which the public have an unerring instinct is probably what the Liverpool Committee would call "a vacuous form of amusement."

The Day of the "Unusual" Film

THE managing director of National Distributors, Ltd., and of Cinema House, Ltd, has shown London the ualue of the films which most exhilitors have cold-shouldered. In this article he explains his appreciation of the modern picturegoer's taste.

by Eric Hakim

ENCOURAGED by the success in 1932 of the "unusual" film I am looking to this year to bring products of that nature into even greater prominence. That there is a powerful public reaction to the out-of-the-ordinary Continental production has been well proved in the past twelve months by the tremendous business that has been done with such pictures as "Mädchen in Uniform," "Kameradschaft," "The Blue Light," "A Nous la Liberté," and the other René Clair films, to name but a few.

The striking success, indeed, of "Mädchen in Uniform," with its beautiful and sensitive treatment of a delicate subject, was far beyond that of the majority of British or American entertainment pictures, and the discriminating public reacted in a similar way to other of the subjects I have named.

Such a development can only be for the good of the Industry as a whole. The greater the leavening of new themes and new methods of treatment that these films introduce into the "body politic" of film production the less will be the fear of the Industry falling into the rut of mediocrity or stereotyped monotony.

After all, the public is always in full cry for novelty and freshness, and the kinema can no more afford to stand still than any other entertainment medium. The "unusual" film, as I prefer to call it, came as an active stimulus at a time when the public was clearly tiring of the commonplace material that was so frequently being served up, and demonstrated conclusively that the Industry had fallen deep into the trap of under-estimating the intelligence of its public and over-estimating the so-called box-office values of the normal run of product.

For, in spite of the fervid arguments of the worshippers at the shrine of that illusory deity "box-office" that the public for unusual pictures is strictly limited, the popularity of these films has grown at an amazing rate. The limits, in fact, are receding rapidly and the appreciative faculty of the average kinemagoer broadened in a way that only the film can induce.

Who would have thought two years ago that the people of Britain would soon be flocking *en masse* to see and hear films produced not only in a foreign idiom but in languages with which the majority of them were totally unfamiliar? Yet consider what happened when "Sous les Toits de Paris," "Le Million," and some of the subjects I have already mentioned went out to the kinemas.

In cities and towns which have never been renowned for highbrowism they were more potent factors at the box-office than any of the familiar productions manufactured according to accepted values and in the native tongue of the listeners.

The public were attracted to something new, and, to their astonishment, found that, although there was much in this novelty that was unfamiliar, they could appreciate and enjoy each picture in its broad outlines as much as, if not more than, the average run of fare to which they were normally accustomed.

Nor, in the face of the evidence lately before our eyes, need there be any fear that past achievements of the Continental school are a "flash in the pan." The newest of the German pictures to reach us—"Kadetten," which has been widely cited as a companion picture to "Mädchen"—has already been the subject of eulogistic notices in the Press, while advance reports of René Clair's most recent picture, "The Fourteenth of July," are on a like scale of enthusiasm.

I am proud to feel that I shall have the honour of sponsoring the London showings of both of these films, the former of which is going into the Academy on Sunday. Some measure of my faith in the unusual picture is indicated in my decision to turn Cinema House over to these productions, and it will shortly be working on a policy identical with that now obtaining at the well-patronised Academy Theatre.

There is still plenty of vitally different product to be had from the Continent. Perhaps the next twelve months will see its influence more widely felt in our own studios. That, I think, will be the best thing that 1933 can do for the British Film Industry.

LONG SHOTS

Pathe Developments—Studio Romance—Judicial Prejudice—Two Trade Functions

JOHN MAXWELL

THERE are few leaders of the film Industry who shun the limelight as much as John Maxwell. His witness is his work. The engagement of Constance Cummings and Olive Borden to act in British pictures, and the decision to make feature films at Welwyn under Freddy Watts—two important bits of news—have been decided upon quickly and without trumpet flourish. And the good work goes on being planned week in, week out, as well as the supervision of three important companies—B.I.P., Wardour and A.B.C.

DR. PAUL CZINNER, shortly to direct Elizabeth Bergner in this country for London Film Productions, married his leading lady at Princes Row Registry Office on Monday. Our congratulations. In such a case, could the word "obey" be retained in the ceremony?

THE subject chosen by Czinner (who directed Pola Negri at Elstree in 1929) is "The Accused Girl was Silent," a novel to be published concurrently with the film's release. It will be made in French and German, with a British leading man.

ELSTREE has during the past week realised the truth of the old seventeenth century writer that "There's a woundy luck in names." "Help!" was the title of a film directed by Monty Banks which has been interrupted by 'flu on a wholesale scale. Claude Hulbert, Clive Currie, Melville Cooper, George Gee and Gene Gerrard, and, as a last straw, the director himself, Monty Banks, is feeling Monty blue.

THE statement in a contemporary this week that the constitution of the National Film Institute was "practically completed," is, to say the very least, premature. The draft is only being considered for approval by the Trade, and the Cinematograph Fund Committee this week, while the choice of a chairman has not yet been discussed.

I NOTE, by the way, that the newspaper notorious for libellous gossip in Warner's "Blessed Event" is blazoned as the *Daily Express.* I understand that this is being altered.

THAT County Court judges are not immune from screen prejudices was evidenced on Monday by Judge Tobin's objection to "such trash being shown" as "Ladies of the Jury," "Second-Hand Kisses" and "Use Your Noddle"—films His Honour obviously knows nothing of beyond their titles. Perhaps he would be just as contemptuous of such current theatre offerings as "Night of the Garter," "Road House" and "A Kiss in Spring." It may be that the last film he saw was "Intolerance"; but a little less narrowness from the bench would be excusable in these days.

WHEN the run of "Casanova" ends at the Coliseum in a few weeks' time, Sir Oswald Stoll will in all probability revert to "big-time" variety. This, however, will not be the settled policy of the theatre, and Sir Oswald will doubtless consider any super film in the nature of "Grand Hotel." There are one or two that may find their way to the Coliseum.

THERE is always a delightful heartiness about the Manchester Annual Dinner and Ball. This year's function is set for next Wednesday, when a programme which includes Reception, Dinner, Dancing and Cabaret, promises occupation from 7 p.m. till 2 a.m., and I have no doubt, from past experience, that the time will be very enjoyably occupied.

I MENTIONED Dan Benjamin's Second Annual Cinema Ball and Fancy Dress Carnival at Maidstone in these notes last week. Local people are according to this event their hearty support and a thoroughly bright evening is assured on Friday next.

WITH a view to avoiding clashes in Trade shows, French film companies announce in the Trade papers that they have reserved certain dates in some cases a month ahead. Would that a similar system might be brought itno use here in England.

AFTER a recent retractation over "Grand Hotel," I should have thought the gossiper of the *Daily Express* would have laid off hearsay film criticism; but, no, a scathing report of New York's reception of "Cavalcade" appeared last week, utterly at variance with first-hand and competent verdicts. What are professional film critics for?

BUT, after all, Lord Beaverbrook's newest film critic is herself open to comment when declaring last Sunday her impatience to see "Sherlock Holmes," which Lady Eleanor has no doubt, "Paramount have made into a fine picture." The impatience, I imagine, will be shared by Roy Simmonds.

THE cheap municipal concerts at the Sheffield City Hall, the introduction of which Sheffield exhibitors object to, are likely to go forward. The Sheffield City Council, at its meeting, approved a proposal for a scheme to be considered and a report given by a City Hall Sub-Committee.

IT is suggested that price of admission to these popular concerts should be sixpence. As the large hall at the new City Hall holds nearly 4,000, exhibitors consider the innovation will be another knock at their business.

THE STROLLER.

HOT FROM U.S.

(*By Special Kine. New York Cable*)

***JOHN HERTZ** has suddenly announced his resignation from Paramount. This move is held to foreshadow the return of Adolph Zukor to complete control.*

***HAROLD FRANKLIN** has taken charge of the two Radio City theatres until S. L. Rothafel has recovered from his recent operation*

***THE TWO HOUSES** are to change their plans: the kinema to become a music-hall and vice versa.*

***FOX FILMS** will be available.*

***RUMOUR SAYS** that Roxy, on his return, may resign.*

***ENTHUSIASTIC RECEPTION** for "Cavalcade" at its première; it has been acclaimed the best picture of all time.*

***WARNER BROS.** have been sued in Georgia by two chain-gang wardens on account of "I Am a Fugitive." Each claims $1,000,000.*

***SID GRAUMANN** has booked "Woman in Bondage" for the Million Dollar Theatre, Hollywood.*

***MARLENE DIETRICH** has returned to Paramount, after threatening a breach of contract suit.*

***IT IS BELIEVED** she had planned to join von Sternberg, who has sailed for Germany, where he will direct pictures.*

COUNCILS BLOCK S.O.

THE obstructions placed by the Sunday Entertainment Act in the way of the Trade obtaining Sunday opening are being forcibly illustrated by the results of recent Council discussions. At many places, notably in Manchester, the Trade is faced by an impasse owing to the refusal of the Council to pass the authorising resolution as laid down by the Act. In other districts the granting of the privilege has been accompanied by such drastic demands upon exhibito s as to render the permission almost worthless.

EXHIBITORS CONSIDERING FURTHER ACTION

MANCHESTER has given a decisive "No" to Sunday opening proposals, and Salford, the neighbouring city, has also answered in the negative.

The decisions have come as a staggering blow to the Manchester and District branch of the C.E.A.

The voting resulted :—

	Against	For
Manchester	73	17
Salford	28	22

In Manchester, Councillor Ackroyd (Liberal) led the opposition, and said it was contrary to the well-being of the community that the distinctive character of the English Sabbath should be interfered with.

He suggested that the motive behind the application was financial gain and profit. Many of the films, he said, which would be shown would be unsavoury, harmful, and some positively demoralising.

Councillor G. Hall, supporting, said that on Sundays there were more people prosecuted in Manchester for misbehaviour than on any other day of the week.

The Salford decision was reached after a long discussion.

Trade to Fight

After the decisions were known, W. Stephenson, chairman, and F. Carlton, secretary of the Manchester and District branch of the C.E.A., met and gave the following information to the *Kine*.

"Exhibitors of Manchester and Salford who wish for Sunday opening do not intend to take the decisions of the Councils lying down.

"They will proceed, of course, on constitutional lines, but the question will have to be decided by the electors and not by a few councillors who may, or may not, have the confidence of the electorate."

It is not expected, however, that the matter will be further considered until the Annual General Meeting of the branch on January 20.

Nuneaton Council Appeal

It is unlikely that any Town poll will be taken on the Nuneaton application to give Sunday exhibitions of films.

The matter was considered at a meeting of the Town Council held last week.

There was an overwhelming majority against Sunday opening.

Leicester Against

Leicester City Council has turned down Sunday opening, the voting being 38 to 24.

The Council decided to accept a recommendation from the Watch Committee that existing regulations remain in force.

An amendment was moved seeking to give the citizens an opportunity of deciding the issue either at a Town's meeting, or by a poll of the municipal electorate, but it was defeated by 38 votes to 24.

A further meeting has taken place of the Sunday Entertainments Committee in camera, but it was decided to carry on the campaign, but what course is to be taken will again be brought up at the next meeting of the C.E.A. branch that will take place on January 18.

West Bromwich Decision

At West Bromwich the Town Council adopted a recommendation of the Watch Committee that the application of the kinema proprietors for permission to open on Sundays be not acceded to.

In reply to several members who demanded to know the reason for the Committee's recommendation, Councillor Lellow, chairman of the Committee, said the main ground was that there was no necessity for Sunday opening in the borough. Moreover they wished to safeguard the interests of the kinema workers. Alderman Bell remarked that there was no evidence of a public demand, and he alleged that the motive behind the application was commercial.

Loughborough Issue Shelved

The question of Sunday opening was again shelved by Loughborough Town Council at a recent meeting on the ground that a real desire had not made itself apparent.

Leicester Decides Against Referendum

Leicester City Council, by 38 votes to 24, last week decided against motion to allow the public to decide by means of referendum whether or not kinemas in Leicester should be opened on Sunday.

A Rural District Matter

Cliffe (Rochester) Parish Council, which had approved the Sunday opening of the kinema within its area, has received a communication from the Clerk to the Strood Rural District stating that ratification is withheld until the wishes of the whole rural area on the matter are obtained.

Gravesend Watch Committee recommends that charity payments for Sunday opening should be as follows:—Majestic, £4 per Sunday; Gem, £3 per Sunday; Plaza, £2 per Sunday; Regent, £1 per Sunday.

Dewsbury Watch Committee has granted permission to open the kinemas on Sundays, January 15 and February 12, for the purpose of performances in aid of local charities.

The Bishop of Croydon is to conduct a service on Sunday, January 15, at the Regal, Beckenham.

FIVE MORE S.O. POLLS

PORTSMOUTH PENALISES WORKER VOTERS

TOTTENHAM, ROCHDALE, HAYES AND LEYTON

The public meeting of local government electors in Portsmouth to consider Sunday opening has been fixed for January 26.

Notices published of the meeting, which is to be held in the City Guildhall, give the time, however, as 3 p.m., instead of in the evening.

In view of the fact that the majority of local government electors are engaged in the dockyard, the workshops, and other places of business during the day, the decision to hold an afternoon meeting has naturally created considerable surprise.

The City Council have deferred giving a decision on Sunday games until the Sunday kinema question has been settled, and whatever influence the statutory meeting may have on the ultimate issue, it is felt that the fullest opportunity should have been given to all interested to attend.

In the circumstances an afternoon meeting cannot be regarded as giving anything like a fair reflection of the opinion of the majority of the local government electors of Portsmouth.

Altogether there are approximately 120,000 persons in the city who will be entitled to vote in a referendum. Central committee rooms have been opened at the Regent Kinema, and the preliminary work of preparing lists of burgesses is well in hand.

Tottenham Poll

Tottenham polling takes place to-day, Thursday, and as this is the first poll to be taken in Middlesex it is regarded in the light of a test case.

The utmost support is requested by Ben Jay, and all helpers and cars should report to him at the Palais de Danse, High Road, Tottenham, where a running buffet for helpers is situated.

The campaign has culminated during the past week in an intensive canvass of the 81.000 electors, and great interest has been aroused by sending out a coach and four, bearing helpers dressed in crinolines, and reminding electors that they are living in 1933 and not 1833.

A van relaying music, and spoken appeal, boards 14 ft. in length, carried by men, and throwaway novelties have also been used by Mr. Jay to get the appeal over. It is hoped to get the result through some time during the evening.

A reception and dance for all helpers will be held in the Palais de Danse, commencing at 9 p.m.

Hayes Poll on January 21

The Hayes (Middlesex) poll takes place on January 21, and vigorous campaigns are being urged by both sides. Members of the Trade are invited to assist by cars, and helpers, who should communicate with Broadmead Cinemas, Ltd., of 62, Oxford Street, W.1.

There is only one kinema in the district—the Regent.

Rochdale Poll

Rochdale Town Council defeated a proposal that they should not apply for powers to hold a town poll. The poll will take place on January 13.

Help for Leyton

Polling for the Leyton and Leytonstone district takes place on Saturday, and Capt. E. P. Hall, the hon. secretary, is working from central committee rooms situated at 589, High Road, Leyton, E.10, where all offers of assistance and cars should be addressed.

All kinemas in the district have devoted their billing stations to the cause this week, and vigorous efforts are being made to arouse local electors and bring them to the poll.

An urgent demand is made by Sidney Bernstein to the Trade for assistance, both in cars on the day of polling, and also in helpers. All those who can help in any way are asked to communicate with Mr. Bernstein at 197, Wardour Street, W.1.

BIRMINGHAM DEADLOCK

Town Meetings in London and Provinces

Opponents Succeed

A town's meeting was held at Penge Town Hall on Saturday, to decide the question of Sunday opening.

There were only 60 people present, and no one took the trouble to make a speech in favour of Sunday kinemas.

Admiral Sir Harry Stileman addressed the meeting against the opening of Sunday kinemas, and a vote being taken resulted as follows:—In favour of Sunday opening, 27; against, 33.

Immediately the result was declared Councillor J. Huckin put in a requisition for a poll, and said that this had been signed by many hundreds in favour of Sunday opening.

A poll will be held in due course.

Acton Action

The Mayor will preside over a town meeting to consider the matter on Thursday. It is anticipated that a poll will be taken later.

A manifesto signed by a number of the local clergy has been issued in opposition to Sunday opening.

Ross S.O. Resolution Lost

Ross-on-Wye Town Hall was packed to overflowing on Thursday evening, when a meeting convened by the Ross Urban Dist. trict Council was held to consider the question of applying for permission to open the local kinemas on Sundays. H. E. Taylor, a prominent member of the Herefordshire County Council, proposed the requisite resolution, which was opposed by leaders of religious life in the town. The resolution, which was hotly debated, was finally lost by a large majority.

Sutton Coldfield Meeting

A meeting of local government electors of Sutton Coldfield was held in the Town Hall on Monday evening under the chairmanship of the Mayor. Voting was by means of cards. It was explained that the authority for granting permission for Sunday opening was the Warwickshire County Council who had asked the Borough Council to express their views on the matter. S. K. Lewis, manager of the Empress Cinema, Sutton Coldfield, maintained that Sunday opening was a social necessity.

At a meeting of the Sutton Coldfield Town Council on Wednesday it was stated that the voting of electors at the town's meeting on Monday was against the Sunday opening of kinemas. A resolution was passed to inform the Warwickshire County Council of the fact, but should the County Council decide to grant the applications the council recommend that conditions should be imposed forbidding opening during hours of Divine service, and that films should be suited to the day.

Bromley Council Meeting

Bromley Town Council on Tuesday evening had before them the report of the Highways and Buildings Committee on the application by the proprietors of the local kinemas for permission to open on Sundays. Some weeks ago the application on behalf of Living Pictures, Ltd., was opposed by Prebendary Basil F. W. Relton, on behalf of the Church.

Blyth Meeting

A public meeting of the electors in Blyth has been convened for Monday, January 16, to consider the proposal that there should be Sunday kinemas in the town.

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THEATRE SAFE BLOWN OPEN

BURGLARY AT GLASGOW

Another burglary was added to the series of kinema robberies at present taking place in Glasgow, when, on Sunday night, January 8, two burglars succeeded in blowing open a safe in the Astoria P.H., in the Round Toll district of Glasgow.

A loud explosion, accompanied by a crash of glass, which was heard for some distance, attracted crowds to the kinema, from which two men emerged, broke through the crowd, and escaped. They had blown open the safe, incidentally almost wrecking the office. The power of the explosive was so great that much of the money in the safe was destroyed, coins being ruined and notes torn to pieces.

Much money was found lying about, including a bag containing three days' drawings, which had been taken from the safe and left on the floor. The money stolen amounts to about £70, but it is probable that much of it will have been affected by the explosion.

This attack on the Astoria is the latest of many burglaries which have taken place in Glasgow in a short time. In every case attempts have been made to blow open the safe. In some cases it has been successful, in others, as at the Regal, Hamilton, recently, the safe has resisted the explosive charge. Other looted kinemas include the Ritz at Cambuslang, and the Riddrie super, the Rex, from which about £100 was stolen.

Mr. Grant, of the Grand Cinema, High Wycombe, and his staff, recently entertained nearly 600 of the unemployed at the kinema. Each man received a gift at the conclusion of the performance.

REVISED CONDITIONS FOR S.O. STAFF

Onerous Working Rules

AT Birmingham the impasse continues.

A special meeting of the local branch of the C.E.A., held on January 9, to discuss the position arising out of the latest condition imposed by the city justices, has left the position as fluid as it was a week ago.

It was laid down that no worker, whether paid or not, should be employed on more than one Sunday in any three consecutive Sundays, provided that this should not apply to any person who, during the previous week (*a*) was unemployed, or (*b*) was employed otherwise than in connection with a kinematograph entertainment or any other entertainment or exhibition given herewith.

An official report issued by G. H. Tyler (secretary) says: "The members were of opinion that just as the condition that kinema workers should only be employed one Sunday in every four was unworkable, so is the regulation laying it down that no employee shall work on more than one Sunday in every three consecutive Sundays equally unworkable.

"In view of the impasse brought about by the physical difficulty of loyally carrying out this condition, it was unanimously decided to adjourn the meeting for 14 days to give kinema directors and owners an opportunity of closely considering the revised conditions to ascertain if any means can be devised to carry them out.

"It was generally felt that the same body of justices which conceded the principle of Sunday opening on November 17, had negatived its former decision by the imposition of difficult working conditions."

A Breakaway

Meanwhile, it is of interest to note that the proprietor of Lozell's Picture House, one of the largest of the suburban kinemas (which is not affiliated to the C.E.A.), instituted Sunday opening on January 8, with a performance lasting from 7 to 10 p.m.

The manager stated that the attendance was not up to expectations, the theatre not being full. One explanation, he thought, might be that the public had not yet become accustomed to the innovation.

He added that he was arranging to open again on January 15, unless the proprietor, Mr. Pilkington, gave other instructions.

◆

PALLADIUM, PAIGNTON

1,000 SEATER OPENS

The Palladium, Preston, Paignton, was opened on Saturday by G. H. K. Kingdom, J.P., chairman of the Paignton Urban District Council, the house being filled to capacity, which is officially announced as 1,000.

On the stage with Mr. Kingdom were Mrs. Kingdom, Mrs. Feist (director), Messrs. W. Wallis Povah (chairman of the Palladium Co.), F. P. Inman (secretary, Paignton and District Land and Development Co., Ltd.), William Wolff (architect), R. M. Ely (general contractor), T. E. Easterbrook (Paignton), R. Wills and Clemence R. Tree (manager).

A description of the Palladium appears in the January issue of *Ideal Kinema and Studio*.

◆

PRESTON HIPPODROME

SYNDICATES INTERESTED

The Preston Hippodrome (one of the Broadhead group) has interested a number of syndicates in its purchase. They are stated to be (1) a Preston syndicate; (2) a Blackburn firm, who also made an offer for King's Palace, Preston; (3) a firm already controlling several kinemas, anxious to buy the Hippodrome, Winter Gardens, Morecambe, and Manchester theatres of the circuit; and a syndicate whose chairman is Harry Buxton, which has offered to buy seven Broadhead kinemas and theatres, including the Hippodrome.

The trustees of the late W. H. Broadhead have not yet reached any decision. The reason for the sale of the theatres is the heavy death duties.

◆

BENEATH THE SEA

A TIVOLI PRE-RELEASE

"With Williamson Beneath the Sea," the under-sea picture produced by J. E. Williamson, and controlled by P.D.C., Ltd., does not require registration under the Cinematograph Films Act, 1927, and therefore does not have to be counted for quota purposes.

"Beneath the Sea" went into the Tivoli on Sunday for an indefinite run.

E. A. LANGRISH'S MUNICIPAL CONTRACT

Manchester Corporation has accepted the tender of E. A. Langrish and Co., Ltd., 13, Great Ducie Street, Manchester, for the installation of talking apparatus at the recreation hall of the Baguley Sanatorium.

HEELEY GREEN THEATRE AND TALKIES

The report that the Heeley Green Theatre, Sheffield, is to revert to film programmes, for which it was originally built, is evidently premature. We are informed that this has been considered by the directors without any decision being reached, and the advisability of installing talkies is to be considered at an early meeting of shareholders.

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Jan. 12 and Wed., Jan. 18

Greta Nissen in THE UNWRITTEN LAW, another Majestic production (P.D.C.)

Thursday

Virtue (*U.A.-Columbia*)

Dominion Theatre. **10.30 a.m.**

The same duo, Eddie Buzzell and Robert Riskin, director and screen playwright, who gave us that lively picture, "The Big Timer," join forces again in "Virtue," the latest Columbia picture, which presents the glamorous Carole Lombard and fast-talking, wise-cracking Pat O'Brien in a story of the sidewalks of New York.

A hard, cynical taxi-driver thinks he knows all about women, but finds his theories "go West" when he meets the real thing. "Virtue" is a genuine story of a girl set adrift by the Women's Night Court. Because she has no home she finds it necessary to invent one. At the Grand Central Station, New York, she boards a train for a home and mother that do not exist. And it is there Detective McKenzie (Willard Robertson) sets her free. Whence she goes, and what becomes of her is told in a rapidly moving story.

A powerful cast includes Mayo Methot, Willard Robertson, Jack La Rue, Shirley Grey, and Ed Le Saint.

The Unwritten Law (*P.D.C.*)

Phœnix Theatre. **3 p.m.**

The question of what a man should do when he learns that his daughter is about to marry the man who wrecked his home, forms the basis of the story of Thursday's screening—"The Unwritten Law," which will be shown at 3 p.m.

How the avenger subsequently plans a crime which he hopes will defy solution, makes a thrilling and dramatic story to which Christy Cabanne provides an unusual and exciting solution. Greta Nissen, Skeets Gallagher, Mary Brian, Louise Fazenda, Lew Cody, and Hedda Hopper are in the cast.

"The Unwritten Law" is one of the first batch of the Majestic output acquired by P.D.C. and has just been booked to show at no fewer than seventy-five R.K.O. circuit houses in the United States, and is booked for a pre-release screening at the Capitol.

The Conquerors (*Radio*)

Phœnix Theatre. **8.45 p.m.**

Owing to the nature of the story of "The Conquerors," the principal characters are called upon to span a half century of life—the longest period ever attempted by a film whilst retaining the same artistes for the parts. Opening in 1870 with Richard Dix and Ann Harding as a young couple, it traces their life through various vicissitudes. These include the failure of the small-town bank which they establish; the coming of the first railway train to their town, instrumental alike in cementing the success of their bank and taking from them their son who is killed by the train; the War, in which their grandson plays his part and returns to find the joy has been too much for his grandmother's stout old heart; and leaves the family with the old man proudly watching his grandson handling the multifarious financial affairs which his grandparents' courage and foresight have built up for him.

Running parallel to, and concomitant with this family history, is the bigger and grander history of the commercial world over the last 50 years. It is from this side of the story that "The Conquerors" obtains its magnificent sweep and epic story qualities. It can be said to be the answer to the present world trade chaos and offers a comforting thought for the future of the world.

The cast of the picture is strong even to the smaller parts. Headed by Richard Dix and Ann Harding, the first time these two box-office magnets have been together, Guy Kibbee, Edna May Oliver and Jason Robards all play prominent rôles.

Friday

Hearts of Humanity (*P.D.C.*)

Phœnix Theatre. **3 p.m.**

"Hearts of Humanity," the fourth of the Majestic pictures to be shown by P.D.C., is a simple and appealing story of a Jewish father's love for his wayward son.

Motherless, Shandy O'Hara is left an orphan, when his father, a policeman, is shot dead by a burglar. Tom O'Hara's (J. Farrell Macdonald) greatest friend was Sol Bloom, a widower, an antique dealer in the East side of New York, who adopted Shandy for his old friend's sake. Bloom's only other interest in life was bound up with his wayward son Joey. Time and time again Shandy saves Joey from disgrace, but the ultimate reform of Joey is not completed until Shandy is lying on his sickbed and all hopes of recovery are given up.

Jean Hersholt, one of the screen's greatest character actors, plays the rôle of Sol Bloom, and Dick Wallace is cast as the wayward son. Jackie Searle has his first big part as Shandy O'Hara. Other well-known names in the cast include Claudia Dell, Charles Delaney, Lucille La Verne, George Humbert, Betty Jane Graham, John Vosberg and Tom McGuire. Christy Cabanne directed.

Secrets of the French Police; Renegades of the West (*Radio*)

Cambridge Theatre. **3 p.m.**

"Secrets of the French Police" had the advantage of the advice of an actual member of the force with which the story deals. It is based on a series of stories from the pen of H. Aston Wolfe concerning actual cases with which this international detective was associated.

A Russian General conceives the plan of hypnotising a young flower girl and leading her to believe she is the daughter of the Czar. With this established, he intends to use his influence over her to his own ends. The lover of the girl whom he has kidnapped, himself an expert burglar, traces her and puts the secret police on the track. Several diabolically contrived murders are incidentally unravelled.

Radio's Danish "find," Gwili Andre, reaches stardom in "The Secrets of the French Police." Based on the real life experiences of H. Aston Wolfe, a one-time member of the Surété Français—the secret police—this picture has all the material at its disposal for a number of thrilling and baffling crimes. Gregory Ratoff, Frank Morgan and the young English actor John Warburton also have prominent parts.

"Renegades of the West"

"Renegades of the West" is a typical Tom Keene starring picture—fast, humorous, plenty of action, with a dash of romance for spice. In addition to Tom Keene in the cast, there is Rockliffe Fellowes, Rosco Ates, and Betty Furness, one of Radio's "starlets," whom they are nursing for stardom, and who makes her first screen appearance in this film.

Tom Keene is a cowboy who gets himself sentenced to prison in order to be eligible to join a gang of rustlers whom he believes responsible for his father's murder. He succeeds and discovers evidence incriminating Curly, the head of the gang. In a fight in which he captures his father's murderer, he finds he and Curly like each other, and so destroys the evidence against him, but he dies of his wounds and Tom Keene is left with the little baby he has adopted, but Betty Furness helps him out of his difficulty by proposing marriage to him.

Laughter in Hell (*Universal*)

Prince Edward Theatre. **8.45 p.m.**

"Laughter in Hell" is described as a "terrific" chain gang drama, which brings an entirely new background to the screen. Pat O'Brien is the star, and has two leading ladies in Gloria Stuart and Merna Kennedy. Clarence Muse, the famous coloured star, Tom Brown, Berton Churchill, Tom Conlon, Mickey Bennett and Dick Winslow are others featured in a big cast.

Pat O'Brien has the rôle of a young Irish-American who murders his wife and her lover when he discovers them together in his home. The lenient judge, understanding the hell that a faithless wife can build for her husband, sentences him to life in the chain gang.

Among the many big scenes, one specially stands out for its sensation and thrill—the escape of a prisoner into the wild, dim-lit swamps with a howling pack of bloodhounds and a mob of warders on his heels. A strange element in the picture is the spectacle of the negro prisoners, both at work and in their cages, chanting their spirituals. These spirituals lend an unusual atmosphere to vitally dramatic scenes.

Monday

Flesh (*M-G-M*).

Phœnix Theatre. **8.45 p.m.**

Wallace Beery has a powerful rôle in "Flesh," comedy and pathos giving him plenteous opportunity to display his versatile talents, in a story of the wrestling ring. While retaining the virility of "The Champ," this vivid drama of another phase of sport has in it the colourfulness of Beery's portrayal in "The Big House," plus something of his characterisation in "Grand Hotel."

As Polikai, Beery plays a wrestling waiter in a German beer garden. He meets and marries Karen Morley, an American girl who has been abandoned by her dancing partner, Ricardo Cortez. He becomes wrestling champion of Germany, and then comes to the United States to seek the world's title. There he and the girl become entangled in the scheming of Miss Morley's former lover, who tries to make Polikai accept the dictation of a crooked wrestling ring.

The story is an original by Edmund Goulding, which was directed by John Ford. Other members of the cast are Jean Hersholt, John Miljan, Vince Barnett, Herman Bing, Edward Brophy, Greta Meyer, Hans Joby, Aenne Goerling, Carlos de Valez and Wladak Zbyszko, three times world's wrestling champion.

Tuesday

If I Had a Million (*Paramount*)

Carlton. **10.30 a.m.**

The entire range of situations from broad slapstick comedy to tragedy is depicted through various characterisations played by the star cast of "If I Had a Million." The one extreme is represented by the hilarious, slap-bang comedy provided by Alison Skipworth and W. C. Fields, as a pair of revengeful drivers for ever in search of road hogs to whom they can teach a lesson. The tragedy of life is woven through the characters of Gene Raymond and Frances Dee as a young couple over whom looms the shadow of the electric chair. Between the opposite poles of emotion are numerous other incidents.

Pathos, which leads to an emotional happy ending, are included in the part taken by May Robson, as an inmate of an old ladies' home. Tense drama is presented by George Raft in his rôle of a forger. The present popularity of realistic character studies finds its way into the story through the character of the hard-boiled waterfront girl, played by Wynne Gibson. Devil-may-care adventure is included through the rôles carried by Gary Cooper, Jack Oakie and Roscoe Karns as a trio of fight-loving marines. The successful form of entertainment in which the under-dog gets his one big moment is presented by Charles Laughton as an unimportant book-keeper, to whom comes the chance of showing his contempt for his employer. "If I Had a Million," it is claimed, contains the largest group of stars ever assembled for a single production.

The story centres round Richard Bennett, as an eccentric millionaire who decides to dispose of his fortune to eight persons whose names he chooses at random from a city directory. The reactions of each of the beneficiaries are as unique as his own character. "If I Had a Million" was directed by seven directors; each one working on a phase of the story most allied in type to his own particular bent. The list comprises Ernst Lubitsch, Norman Taurog, James Cruze, Stephen Roberts, Norman McLeod, William A. Seiter and H. Bruce Humberstone.

Hell Fire Austin (*Gaumont*)

Private Theatre, Film House. **11 a.m.**

Ken Maynard is unequalled in his rôle of a hard-riding romantic Westerner. He is in his element in this picture, which has that rarity among outdoor subjects, a logical plot, in which the stunts and thrills he provides are a necessary part of the story. His famous horse, Tarzan, is also on view.

20,000 Years in Sing Sing (*First National*)

Phœnix Theatre. **8.45 p.m.**

Those who witness the Trade screening of "20,000 Years in Sing Sing" may expect a story that is entirely different from any picture of its kind that has been presented before, since this dramatic yet surprisingly human narrative has as its foundation the collected experiences of Lewis E. Lawes, warden, who has spent the last twelve years of his life governing America's grim penitentiary.

Spencer Tracey appears in the leading rôle, that of a hardened young crook who boasts loudly and confidently of the impossibility of his being reformed. He is certain that from the moment of his entry he will enjoy a comfortable time, but in this he is rapidly disillusioned. Although there are moments of great drama and terrific tension, there is also a very high quota of humour and human interest.

Spencer Tracey is supported by Bette Davis and Arthur Byron in the rôle of the Warden himself. Lyle Talbot, Edward McNamara, Warren Hymer, Sheila Terry, Spencer Charters, Roscoe Karns and Grant Mitchell are also prominent in the picture, which was directed by Michael Curtiz.

Wednesday

The Crooked Circle (*Gaumont*)

Phœnix Theatre. **3 p.m.**

Based on a story by Ralph Spence, author of "The Gorilla," the "Crooked Circle" is a dramatic thriller featuring Ben Lyon and Irene Purcell.

Briefly, the story concerns the conflict between an amateur detective organisation and a band of crooks known as the Crooked Circle. When the action shifts to an eerie old house known as Melody Manor, many weird events take place. The housekeeper of the establishment is the inimitable Zasu Pitts, who can convey a whole world of meaning by a flicker of the eyelid or a gesture of the hand. James Gleason is an idiotic traffic policeman who blunders into the house and finds himself involved in a whole series of mishaps, mystery, and intrigue. With Zasu Pitts as an admirable foil, the pair contrive to turn the film into something approaching a riot, laughter being the main ingredient in this thrill, mystery and laugh melange. Ben Lyon is also featured in this film, in company with Irene Purcell, who provides the necessary romantic interlude.

Son-Daughter (*M-G-M*).

Phœnix Theatre. **8.45 p.m.**

A new co-starring team comes to the screen in Helen Hayes and Ramon Novarro, who will be seen together for the first time in "Son-Daughter," a screen version of the David Belasco play which is a distinct novelty.

All the characters are Orientals, although for the most part the rôles are taken by white artistes. Novarro is seen as a Chinese prince hiding in San Francisco's Chinatown for the purpose of raising money for a rebellion, but his efforts are continually thwarted by a rival Tong, ruled by Warner Oland. Helen Hayes appears as a Chinese girl who is loved by the prince, but who is willing to sacrifice herself in order that the money shall be raised to help the prince's armies to victory. Lewis Stone appears as Dr. Dong Tong, father of the girl and Chinese patriot. H. B. Warner is one of the Tong leaders, and Ralph Morgan, last seen in "Strange Interval," appears as a Chinese nobleman. Clarence Brown directed.

Gwili Andre and John Warburton in SECRETS OF THE FRENCH POLICE (Radio)

Wallace Beery who follows his CHAMP success as a wrestler in FLESH (M-G-M)

"THE FILM OF THE YEAR"

"Fugitive" Gets the 1932 Award

A NOTIFICATION has been received from New York that the Paul Muni dramatic epic, "I am a Fugitive from a Chain Gang," has been awarded first place as the best picture of the year by the National Board of Review in the States.

Having picked what it considers to be the ten best pictures in 1932, the National Board of Review awarded "Fugitive" special mention, not only as the best film of 1932, but added:—

"Not only the best of all the American features produced during 1932, but one of the best pictures that has ever been made in this country."

Honours have been showered on "I am a Fugitive," which has broken all records that have stood for years in the States. Every well-known institution and organisation, civic, municipal and educational, have acclaimed and acknowledged its merits, and have given it their unsolicited and unprecedented commendation and recommendation.

"The Old Dark House," Universal's predominantly British "eerie" thriller, though not released until January 30, has already broken the phenomenal booking record established by the previous James Whale sensation "Frankenstein," states S. F. Ditcham.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Crusader, The (P.D.C.)—**American.**	65 min. (A)	H. B. Warner, Evelyn Brent, Ned Sparks.	Good acting by strong cast, in a newspaper melodrama, with a lofty theme. Sound direction and good atmosphere.	**Very good popular booking.**
•**Discord** (Paramount)—**British.**	79 min. (A)	Owen Nares, Benita Hume, Harold Huth.	Interesting marital drama, with a good story, capable characterisation, by a popular cast and sound direction. Staging and technical work up to standard.	**Good popular booking.**
Fast Life (M-G-M)—**American.**	82 min. (U)	William Haines, Madge Evans, Cliff Edwards.	Spirited, romantic motor-boat racing comedy, with good cast, exhilarating atmosphere, lively story and good thrills.	**Capital general booking.**
Haunted Gold (Warner)—**American.**	56 min. (U)	John Wayne, Sheila Terry, Harry Woods.	Western drama, with a lively mystery element, hectic horsemanship, good fights, thrills, and a refreshing love interest.	**Capital stuff for the masses.**
•**Hundred To One** (Fox)—**British.**	55 min. (U)	Arthur Sinclair, Dodo Watts.	Mildly entertaining story of the turf, featuring the Derby. Treatment and characterisation fair. Good camera work.	**Useful quota inclusion in popular programmes.**
I Am a Fugitive From a Chain Gang. (Warner)—**American.**	89 min. (A)	Paul Muni, Glenda Farrell, Helen Vinson.	Amazing exposure of the American chain gang system, a documentary drama which proves its point and furnishes sensational, thrilling and human entertainment through the magnificent acting of Paul Muni, and the brilliant direction. An unforgettable picture.	**Excellent general booking.**
•**Iron Stair, The** (Radio)—**British.**	51 min. (A)	Henry Kendall, Dorothy Boyd.	Popular melodrama, put over with holding interest and realism by a good cast. Competent direction and convincing atmosphere.	**Good stuff for the majority.**
Kadetten (Film Society)—**German.**	90 min. ( )	Albert Bassermann, Trude von Molo, Franz Fiedler.	Finely characterised and splendidly acted story of a boy in a German military academy. Brilliant detail and characterisation.	**Excellent entertainment for specialised audiences.**
Lawyer Man (Warner)—**American.**	67 min. (A)	William Powell Joan Blondell. David Landau.	Conventional but entertaining drama of American legal and political corruption, cleverly directed and neatly decorated by the personality and resourceful histrionics of the star.	**Very good general booking with star pull.**
•**Naughty Cinderella** (Warner)—**British.**	55 min. (U)	Winna Winfried John Stuart.	Delightful performance by new star in a thin, simple and ingenuous romantic drama, with a limited appeal.	**Quota second feature.**
On Your Guard (Butcher)—**American.**	60 min. (U)	Richard Talmadge,	Simple, sentimental stunt drama, with popular small child interest. Good atmosphere and natural backgrounds.	**Adequate supporting fare.**
Phantom Express, The (P.D.C.)—**American.**	65 min. (U)	J. Farrell Macdonald, William Collier, jun., Sally Blane.	Railroad melodrama, with familiar but popular theme. Good cast, strong human interest and lively thrills.	**Good two-feature programme attraction.**
•**Puppets of Fate** (United Artists)—**British.**	70 min. (A)	Godfrey Tearle Russell Thorndike, Isla Bevan.	Naive but rousing crime melodrama, with plenty of thrills, strong love interest, and attractive cast.	**Safe entertainment for the masses.**
Robber's Roost (Fox)—**American.**	65 min. (U)	George O'Brien	Spirited adaptation of a Zane Grey story. Colourful atmosphere. Good photography and love interest.	**Good Western for any hall.**
Rockabye (Radio)—**American.**	67 min. (A)	Constance Bennett, Paul Lukas, Joel McCrea.	Clever, intriguing and fascinating performance by Constance Bennett in a tender drama of frustrated mother love. Good support, understanding direction and popular embellishments.	**Obvious box-office proposition.**
Silver Dollar (First National)—**American.**	84 min. (A)	Edward G. Robinson, Bebe Daniels, Aline MacMahon.	Brilliant performance by star in a colourful, human, biographical drama of the Colorado gold rush days. Excellent staging, direction, and support.	**Great box-office attraction.**
Sport Parade, The (Radio)—**American.**	64 min. (A)	Joel McCrea, William Gargan, Marian Marsh.	An exciting comprehensive sporting drama, excellently staged. Vigorous and appealing performance by star, good support, and clever treatment.	**Good novelty attraction.**
Unwritten Law, The (P.D.C.)—**American.**	65 min. (A)	Greta Nissen, Mary Brian, Lew Cody.	Colourful and gripping crime drama, with a clever story, strong characterisation, and smart direction.	**Capital entertainment for all classes.**

• A British Picture.

REVIEWS FOR SHOWMEN

Lawyer Man

Warner. American (A). Directed by William Dieterle. Featuring William Powell, Joan Blondell and David Landau.
6,185 feet. Release date not fixed.

SMOOTH drama of American legal and political corruption, made interesting and entertaining by the clever performance of William Powell, who displays a sly sense of humour. Good support, smart dialogue and slick development. The slight but interesting story, which is backed up by excellent atmosphere, works out cleverly, and provides entertainment of infinite variety. Very good programme picture, with star pull.

Story.—Anton Adam, a brilliant East Side lawyer, a veritable ladykiller, meets with success and becomes a partner of Granville Bentley, a fashionable Broadway attorney. Anton comes to the notice of Gilmurry, a political boss, but rejects his business. Gilmurry plays on his susceptibility to feminine charm, frames him on a blackmail charge, and temporarily ruins him. Embittered, Anton then employs crooked methods to have his revenge, and, following the conviction of the man who had framed him, he returns to his humble East Side practice a wiser man, but rich in the love of his secretary, Olga.

Acting.—William Powell draws clever character as Anton, and the strength of his portrayal is accentuated by his sense of humour, which he subtly employs to give contrast. Joan Blondell is bright and human as the shrewd, wise-cracking Olga, David Landau is good as the corrupt Gilmurry, and the rest of the cast is sound.

Production.—The theme of this picture is not new, and it seldom rises to great dramatic heights, but it nevertheless keeps the entertainment on a sound, level plane and leads to situations which are not without strength and certainly carry popular appeal. The star is in fine form, and his performance is as fascinating as it is clever, and forms the centrepiece which alone makes the film a first-rate attraction for all classes.

Settings and Photography.—The rise and fall of the central character is admirably suggested by the varying and appropriate backgrounds, the atmosphere and detail are faultless, and lighting and photography leave nothing to be desired.

Points of Appeal.—Interesting and entertaining story, clever performance and poularity of star, fine support, shrewd direction, and capital presentation.

Fast Life

M-G-M. American (U). Directed by Harry Pollard. Featuring William Haines, Madge Evans and Cliff Edwards.
7,370 feet. Release date not fixed.

THIS romantic motor-boat racing comedy-drama, although preposterous when seriously analysed, is put over with such good-humoured exuberance that it provides breezy light entertainment for all classes. The humour is refreshing, the star is in good form, the team work is excellent, the love interest is clean, and the racing sequences carry rousing thrills. In fact, the picture has all that can be demanded of a really first-class programme picture. Capital general booking.

Story.—Sandy, a bumptious ex-sailor, invents a new type of petrol engine for motor-boats, but has difficulty in placing it. He and his pal, Bumpy, are wrecked in their small boat by Shirley, daughter of a famous, but impecunious, boat-builder, and she persuades her father to give them a job.

Sandy induces the builder to put his engine in a boat entered for a big race, and, after surmounting many hectic obstacles, he steers the boat to victory, retrieves the builder's fortune, and marries Shirley.

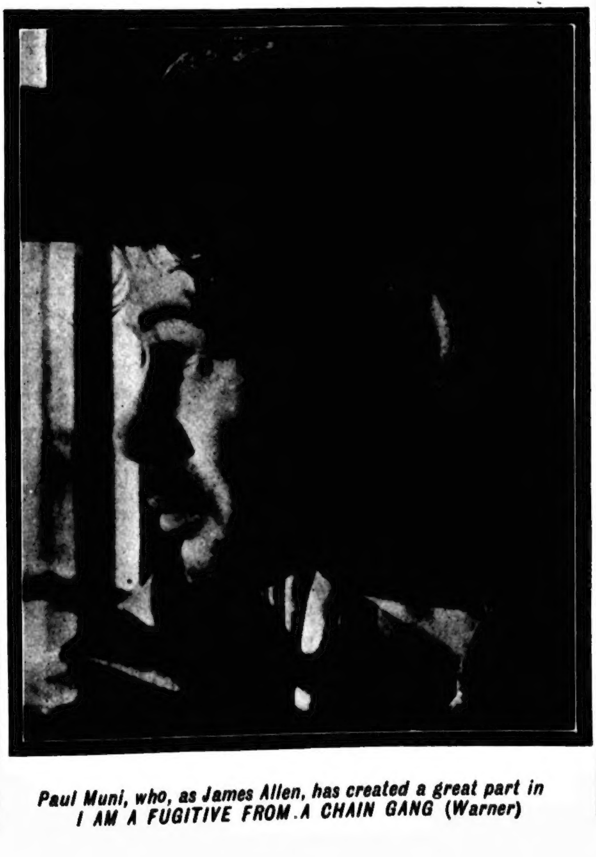
Acting.—William Haines is in irrepressible form as Sandy, Cliff Edwards makes a humorous foil as Bumpy, Madge Evans is a sheer delight as Shirley, and the supporting types are cleverly drawn.

Production.—Laughter, invigorating thrills, delightful romance, and hectic by-play are crowded into this actionful picture, which is put over with lavish impetuosity. There is no time to worry about the improbability of the story, for the picture gets right under way at the start, and careers at a sweeping pace to a climax which is supercharged with excitement and humour.

The entire cast enters into the spirit of the play with lively enthusiasm, and every situation, be it dramatic, sentimental or amusing, is handled with the maximum effect. The picture is good entertainment and a real tonic.

Settings and Photography.—The waterfront scenes are breezy, the interiors are good in detail, the atmosphere is perfect, and the culminating race scenes are presented with thrilling realism. Lighting and photography are very good.

Points of Appeal.—Rousing romantic story, good cast, lively by-play, thrills, charming sentiment, and excellent staging.



Paul Muni, who, as James Allen, has created a great part in I AM A FUGITIVE FROM A CHAIN GANG (Warner)

I am a Fugitive from a Chain Gang

Warner. American (A). Directed by Mervyn Le Roy. Featuring Paul Muni, Glenda Farrell and Helen Vinson.
8,140 feet. Release date not fixed.

AUTHENTIC documentary drama, a scathing, but gripping indictment of the brutal American chain-gang system, which reduces unfortunate law-breakers to the level of the galley slaves of old, and subjects them to treatment equally inhuman.

The principal rôle is magnificently played by Paul Muni, who wins sympathy in his courageous fight to escape from the horrors and expose the system, and his cruel, pathetic, hopeless defeat. His performance puts the film on the highest plane.

Although the picture is definitely propaganda, its spectacular, natural thrills, sensational suspense, powerful human—and inhuman—interest, and authenticity, make it a memorable, unforgettable proposition of immense appeal. Excellent general booking.

Story.—James Allen, an ex-soldier, with a fine war record, becomes an unwitting party to a hold-up and is sentenced to ten years in a chain gang. He rebels against the inhuman cruelty of the system, makes his escape, and finds lucrative employment in Chicago.

Marie, a worthless woman, learns his secret, and forces him to marry her, and later betrays him to the police. He is rearrested, but vigorously exposes the horrors of the chain gang and the state refuses to extradite him. On the promise of a pardon, however, he voluntarily returns to prison, but the vindictive authorities break their word. He escapes again, but becomes a hunted man and finds that there is no escape from the shadow of the law.

Acting.—Paul Muni plays the innocent victim, and his fine, sensitive, courageous performance consolidates his position in the forefront of screen stars. Sympathy is always with the fugitive, whether guilty or not, and the character gives the picture compelling human interest.

The supporting cast is a long and flawless one, but Glenda Farrell, Helen Vinson, Preston Foster, David Landau, Hale Hamilton, are deserving of special mention.

Production.—This drama, which is based on the sensational autobiography of Robert F. Burns, who was re-arrested recently, following the publication of his book, has topical interest, and is remarkable for its exposure of a state of affairs which is a disgrace to a civilised country.

Propaganda is here, but the film is treated with fine impartiality and dramatic balance, and its appeal reaches out to the peoples of all countries. The star lives the part and captures its psychology, and the efforts of the character to escape from its unhapy fate, and bring to light the mediæval tortures of the chain gang, leads to thrills and suspense which have never been equalled.

Everything that goes to make real, vital, sensational drama is here; every element fills its allotted place and completes the entertainment, which is all the stronger for its undeniable authenticity.

Settings and Photography.—The chain-gang sequences are almost revolting in their inhumanness, and have to be seen to be believed. The escapes are fraught with sensational, hair-raising thrills, while the rest of the detail and the atmosphere are flawless. Lighting and photography are very good.

Points of Appeal.—Arresting and authentic story, thrills, human interest, gripping suspense, clever direction, and superlative dramatic portrayal by star.

Silver Dollar

First National. American (A). Directed by Alfred E. Green. Featuring Edward G. Robinson, Bebe Daniels and Aline MacMahon. 7,561 *feet. Release date not fixed.*

ALTHOUGH this biographical drama has as its background an important and colourful period in American history, it is humanised and given strong universal appeal through the fine masterly acting of Edward G. Robinson.

As a cheerful, foolishly prodigious, lovable, self-opinionated ignoramus who rises to affluence without acumen, and just as rapidly returns to penury, he covers the cycle of life with an unfailing sense of character, and his amazing performance, coupled with lavish staging and skilful direction, completes a picture the cleverness of which lies in its appeal equally to those who can think and those who cannot. A histrionic triumph and a great box-office attraction.

Story.—Yates Martin, a bluff, cheerful egoist, a man easily flattered, fails to make good in the Colorado gold rush, but accidentally strikes silver and soon gains immense wealth. He spends his money recklessly to gain political honours and favouritism, but loses some popularity when he divorces his wife, Sarah, who had helped him to success, to marry Lily Owens, a younger woman.

For a time his luck holds good, but the demonitising of silver and the establishment of the gold standard brings him to ruin and he collapses and dies in an opera house which he had given to the nation and what was the scene of his former triumphs.

Acting.—Edward G. Robinson undoubtedly gives the performance of his career as Yates Martin. His shrewd, instinctive sense of character enables him to present a study which is lifelike and human, and from it emerges the picture's powerful human appeal.

Aline MacMahon and Bebe Daniels play Sarah Martin and Lily Owens respectively with a wonderful sense of drama and pathos and assure a full measure of feminine interest. The supporting cast is too long to give in detail, but all the players are artistes of note and experience and furnish interesting character.

Production.—Once again the Americans have turned their history into a strong, human entertainment, and around an important phase is centred a character which is engrossing. Played by Edward G. Robinson, it comes vividly to life, and from it is drawn a lesson unfailing in its moral.

The monetary, political and amatory triumphs and ultimate fall of the bluff egoist are depicted on a wide canvas, and drama and pathos are presented in natural colours.

The intriguing story and period provide holding interest for those who accept entertainment at its face values, while there is much to intrigue the intelligent who can follow the brilliance of the star's acting, the clever complexities of the theme and the memorable ending. In other words, the picture is big in every department, including its box-office appeal.

Settings and Photography.—The early Colorado gold rush days are presented in wide, faithful detail, the atmosphere is flawless, and technical skill accentuates the dramatic moments. Lighting and photography are very good.

Points of Appeal.—Magnificent performance by star, strong, human and colourful story, excellent staging and support, feminine appeal, and superlative treatment.

The Phantom Express

P.D.C. American (U). Directed by Emory Johnson. Featuring J. Farrell MacDonald, William Collier, Junr., and Sally Blane. 5,907 *feet. Release date not fixed.*

POPULAR railway melodrama with a fantastic but exciting story, the improbabilities of which are successfully cloaked by sound acting and direction, and are turned into thrilling and human entertainment. The picture comes well under the two-feature-programme class and, what is more, has a dependable cast of box-office dimensions.

Story.—A financial crook deliberately employs a gang of cut-throats to wreck trains on a big American railroad, in order to lower the company's stock, which he desires to purchase. Bruce Harrington, irresponsible son of the president of the company, poses as an ordinary workman and sets out to investigate.

He becomes a boarder in the house of Smoky Nolan, an old engine driver, who had been dismissed when his train was wrecked, and falls in love with his daughter, Caroline. By a lucky chance he then gets on the track of the wreckers, solves the mystery, brings about their arrest, drives through a raging storm with Nolan as his pilot, and arrives in time to prevent the crooks putting over a shady deal. Nolan is reinstated, and Bruce marries Caroline.

Acting.—J. Farrell MacDonald gives a kindly, human study as Smoky Nolan, William Collier, Junr., is a lively and likeable Bruce, Sally Blane is a charming Caroline, C. Huntley Gordon is good as the leader of the crooks, and the rest of the cast is sound.

Production.—The actual story is a wild piece of fiction, but the by-play is so human and the characters so lifelike that it assumes the mantle of realism, anyway for the time being. One or two of the railroad thrills suggest the studio, but apart from this the atmosphere is authentic, and suspense is built up with unfailing accuracy.

Everything that goes to make railroad melodrama popular is here, and the result is entertainment skilfully designed to the tastes of the majority.

Settings and Photography.—The railroad detail is obviously authentic, the domestic scenes are accurate and appealing, and the majority of the thrills are excitingly spectacular. Lighting and photography are good.

Points of Appeal.—Popular subject, good cast, human interest, thrills, and good atmosphere.

The Crusader

P.D.C. American (A). Directed by Frank Strayer. Featuring Evelyn Brent, H. B. Warner and Ned Sparks. 5,931 *feet. Release date not fixed.*

THIS picture, which draws its powerful drama from the underhanded methods employed by American newspaper men, does not break fresh ground, but it has a certain nobility of purpose which, finely interpreted by a strong cast, leads to arresting entertainment, tinged with compelling feminine appeal. All the players, from the stars downwards, contribute sterling work, and the direction is as shrewd as it is effective. Very good popular attraction.

Story.—Phillip Brandon, a district attorney, fearlessly suppresses bribery and corruption, and enforces the law to the letter. Eddie Crane, a newspaper reporter, a purveyor of dirt, resents Brandon's high-handed manner, and schemes to besmirch him. He discovers that Brandon's wife was formerly the mistress of Jimmy Dale, a night-club proprietor, and tries to use her secret to ruin him. Brandon, however, rises above calumny, and the loyalty of his wife and Dale enable him to consolidate his position and defeat Crane.

Acting.—H. B. Warner gives a strong characterisation as Brandon, and delivers his lines with compelling emphasis. Evelyn Brent is appealing as the wife, Ned Sparks is excellent as the crafty, inhuman, wise-cracking Crane, and the rest of the cast is as capable as it is well known.

Production.—This drama is not new in theme, but is new in treatment, and the plot works out neatly.

The strength of purpose of the hero and the appealing sacrificial loyalty of the wife secure strong feminine appeal, while the underhanded methods of the reporter lead to crisp, grim humour. From beginning to end the film is a sound piece of kinematic craftsmanship, and has in its story and cast all the essentials of a popular success.

Settings and Photography.—Lavish interiors, night club sequences, office interiors and newspaper backgrounds all weld into good atmosphere.

Points of Appeal.—Holding human story, good acting by strong cast, realistic atmosphere, and shrewd direction.

Naughty Cinderella

Warner. British (U). Directed by John Daumery. Featuring Winna Winfried and John Stuart. 5,068 *feet. Release date not fixed.*

THE best and outstanding feature of this simple romantic drama is the charm and acting ability of Winna Winfried, a Danish star, who is all set for stellar honours. Apart from her performance, the entertainment is thin, but just succeeds in qualifying for the quota second-feature category.

Story.—Brita Rasmussen, a Danish girl, poses as a simple schoolgirl in order to wriggle into the home of Michael Wynard, her wealthy young guardian, who is forced to adopt her in order to comply with the terms of a legacy. Once installed in his home, she transforms herself into an object of ravishing beauty, and, with the help of her friends, wins his love by her artless deception.

Acting.—Winna Winfried is thoroughly convincing as the schoolgirl, and develops into a woman of charm, talent and beauty when she drops the pose. The contrast she draws is delightful, and the charm of her performance is accentuated by her intriguing accent. John Stuart is rather stilted and is not given much of a chance as Wynard, and the support is definitely weak.

Production.—The picture is novelettish in substance, and no serious endeavour has been made to give it some life and conviction. The situations, too, are hackneyed, and the dialogue is built up from prosaic platitudes. It is the star, and the star alone, who gives the film some appeal and makes it a usable supporting offering for secondary situations.

Settings and Photography.—The settings are cramped and the camera work shows little imagination.

Points of Appeal.—Charm and talent of star and simple sentimentality.

The character-study by Edward G. Robinson, together with the vivid atmosphere of an adventurous get-rich-quick era, make SILVER DOLLAR, (F.N.) a notable production

Rockabye

Radio. American (A). Directed by George Cukor. Featuring Constance Bennett, Paul Lukas and Joel McCrea. 6,024 *feet. Release date not fixed.*

THE frustration of mother-love is the appealing theme of this tender, emotional drama, the light, delicate story of which provides an excellent vehicle for the charm and ability of Constance Bennett, who proves, if proof were necessary, that her talents can rise far above the limitations of sophisticated rôles.

Her performance, coupled with good support and understanding direction, enables the rather mechanical story to come to life and assures all the feminine appeal necessary for a triumphant success. A box-office proposition without question.

Story.—Judy Carroll, a successful actress, who had risen from the gutter, decides to adopt a small child, Lily Bet, [illegible] innocently involved in a scandal, and the child is taken away from her by the authorities. She travels abroad to forget her sorrows, and on her return determines to star in a play written by Jake Pell, which has a strong mother-love theme.

During the rehearsals she falls in love with Jake, and he promises to marry her as soon as he gets a divorce. The play is a triumphant success on its first night, but Jake is away at the bedside of his wife, who has borne him a son. He returns to Judy, however, but she realises that his place is now with his wife, and once again her yearning for a child is cruelly frustrated.

Acting.—Constance Bennett builds character cleverly as Judy and is psychologically correct in her subtle delineation of type. She brings great emotional force to bear and decorates her charming personality with ravishing gowns which will excite the envy of all women.

Joel McCrea has a difficult rôle as Jake, but plays it well. Paul Lukas is sensitive and is deserving of greater opportunity in the small role of Judy's manager. Jobyna Howland is excellent as Judy's plebeian, but very human, mother.

Production.—There are times when the story is frothy and others when the situations lack originality, but the theme has those tender human qualities which never fail to reach the emotions of all women.

The strength of the entertainment lies in its polished, flawless interpretation; the star, seen at her inimitable best, the clever director, and the strong support form a team which plays to the box-office with an experienced skill that will meet with success—and merit it.

Settings and Photography.—Apart from lively, homely down town sequences, which establish the early history of the heroine and draw good contrast, the settings are the last word in sumptuous elegance. Lighting and photography are excellent.

Points of Appeal.—Popular emotional theme, clever performance and popularity of star, shrewd, understanding direction, small-child interest, and sound support.

On Your Guard

Butcher. American (U). Directed by George Crone. Featuring Richard Talmadge, Bobby Nelson and Jenna Hall. 5,577 *feet. Release date not fixed.*

SIMPLE, sentimental stunt drama, with an appealing child interest, which turns pleasantly on a popular redemption theme. The action takes place in the backwoods, and the prolific field for stunting is utilised to advantage by the star, whose athletic prowess provides good thrills. Useful supporting entertainment for the masses.

Story. Frisco Kid, an ex-convict, goes to a small lumber town, intending to rob the bank. He becomes friendly with Bud, an orphan, whose sisters, Queenie and Cissy, are being victimised by lumber-jumpers. He takes their affairs to heart, and employs his cunning and courage to help them. After much excitement, he finally succeeds, and his success leads to his redemption and permanent residence in their home.

Acting.—Richard Talmadge makes a very human Frisco Kid and performs many fearless stunts. Jenna Hall and Bobby Nelson are clever and engaging in juvenile rôles, while the supporting players employ their experience to bolster up the story.

Production.—Fundamentally the story is old-fashioned, but the embellishments, humour, stunts and appealing child interest build up adequate popular entertainment, which is helped out by the inspiring lumber-country backgrounds. There is a naïve freshness about the picture which equips it for second place on the programmes of popular halls.

Settings and Photography.—The stunts and fights are well timed, the thrills are presented with realism, and the authentic backgrounds procure good atmosphere. Lighting and photography are satisfactory.

Points of Appeal.—Lively stunting by star; simple, homely theme, refreshing backgrounds, and popular child interest.

The Unwritten Law

P.D.C. American (A). Directed by Christie Cabanne. Featuring Greta Nissen, Mary Brian and Lew Cody. 5,939 *feet. Release date not fixed.*

CLEVER crime drama of revenge, strikingly original in conception, set in an authentic film studio atmosphere, which gives it colour. The ending is a trifle vague, but the story otherwise works out with neat ingenuity, and the strong and popular cast makes the most of the fine possibilities for building up suspense. Gripping stuff, capital entertainment for all classes.

Story.—A film producer with an evil reputation as a philanderer covets a young actress whom he promotes to stardom. The girl's mother, who deserted her husband for the producer many years before, the producer's discarded mistress, a technician, and a director all wish him dead, and to complicate matters the girl's father, believed to be dead, comes back with a name as a writer of crime stories.

He determines to kill the producer, after guardedly revealing his intentions, but his plans go astray. However, the producer, nevertheless, comes to a timely end, and the solution of the mystery furnishes the ending with a touch of the unexpected.

Acting.—Lew Cody gives a subtle portrayal as the fear-stricken profligate, Purnell Pratt is excellent as the husband, Hedda Hopper gives a sensitive study as the wife, Mary Brian is simple and appealing as the girl, and Greta Nissen is true to type as the discarded mistress.

Production.—The plot of this picture is new, and it is worked out with a cleverness and ingenuity which make for strong suspense. Although there are many characters, each one is of first-class importance and is portrayed with vital competency by artistes who are faithful to type.

The story points to an obvious ending, yet holds the interest intent, and then, at the psychological moment, circumvents the obvious and ends with an exciting surprise. In going one better than the best of the average crime dramas, the film merits a high place on the programme.

Settings and Photography.—The action takes place in a film studio, and on board a boat during the filming of a drama, and the novel backgrounds create effective atmosphere. Lighting and photography are good.

Points of Appeal.—Clever, gripping story, good characterisation by a strong cast, fine suspense, holding thrills, smart direction, and colourful atmosphere.

Puppets of Fate

United Artists. British (A). Directed by George Cooper. Featuring Godfrey Tearle, Russell Thorndike and Isla Bevan. 6,541 *feet. Released July* 3, 1933.

A HECTIC study in revenge, crime and punishment, a British drama which leaves nothing out in its efforts to thrill, and covers places as far apart as New York, London and Dartmoor. The involved story works out with clear directness, and spectacular sequences, romance and rough stuff play their allotted part in the comprehensiveness of the artless but gripping entertainment. Safe fare for the masses.

Story.—Richard Sabine, an amateur detective, comes to the aid of Joan, whose uncle, Dr. Munroe, is in the power of Arthur Brandon, an undesirable gentleman. He discovers that Brandon is an escaped convict, who knows that Munroe, a secret crook, is responsible for the murder of a man whose death was supposed to have resulted from a train accident. He succeeds in bringing both Munroe and Brandon to book after a desperate struggle, and, of course, wins Joan.

Acting.—Godfrey Tearle is a little stilted as Sabine, but, nevertheless, makes a handsome and cultured hero. Russell Thorndike is effectively sinister as Munroe, Fred Groves is good as Brandon, and Isla Bevan is an attractive Joan.

Production.—There are so many strings to the plot that it is only possible to give the story in the barest outline, but they are skilfully gathered up by the producer who makes the exciting story easy to follow.

Settings and Photography.—The escape from Dartmoor is well handled, and the train smash is a good piece of realism, while the rest of the settings are in no way skimped.

Points of Appeal.—Hearty melodramatic story, good atmosphere, useful cast, spectacular thrills.

Robbers Roost

Fox. American (U). Directed by Louis King. Featuring George O'Brien. 5,806 *feet. Released April* 24, 1933.

VIGOROUS and colourful treatment of a Zane Grey story, dominated by the stalwart personality of the star. An English character element and fine photography should help to win favour of the better as well as the popular class.

Story.—Jim Wall is introduced by a bunch of cattle-rustlers as part-manager of a ranch owned by Herrick, an Englishman. He falls in love with Herrick's sister, Helen, and in attempting to expose the rustlers is captured by them and taken with Helen to their hideout. Jim escapes, warns Herrick, and returns in time to save Helen.

Acting.—Despite a recent tendency to put on weight, George O'Brien gives a fine performance as Jim and balances acting capacity with agile displays as a horseman and rock-climber. Maureen O'Sullivan is a dainty and spirited English heroine, and Maude Eburne will win a laugh every time as a maiden aunt.

Production.—Louis King handles the action with punch and is most successful in presenting the lively love interest. Situations have point, the dialogue is natural, and the characters, including the English ranch owner, clearly drawn.

Settings and Photography.—Spacious Arizona settings culminate in an impressive rock-bound hideout. Attractive ranch interiors are in effective contrast. Stampede of cattle and action generally well shot.

Points of Appeal.—Good story; intriguing hero; clean, forceful action based on Zane Grey novel.

Haunted Gold

Warner. American (U). Directed by Mack V. Wright. Featuring John Wayne, Sheila Terry and Harry Woods. 5,267 *feet. Release date not fixed.*

SIMPLE, artless Western drama, which crams action, thrills, love interest, horsemanship, humour, and spooky business into a compact footage, and puts the evergreen ingredients over with disarming enthusiasm. Capital stuff for the masses.

Story.—John Mason, a young Westerner, and Janet Carter answer a mysterious message telling them to visit a deserted town containing an abandoned gold mine. A gang of crooks, headed by Joe Ryan, son of the man who had framed Janet's father and secured his interest in the mine, try to prevent John and Janet from claiming the hidden gold, but John outwits them with the help of a mysterious figure who turns out to be Janet's father, believed to be dead.

Acting.—John Wayne is a virile and vital John, and displays fine horsemanship. Sheila Terry is attractive and is a grade above the usual Western heroine as Janet.

Production.—This picture is a mystery drama with a Western background, and succeeds in combining the most popular features of both forms of entertainment. There is plenty of suspense, lively humour, the usual measure of romance and hearty thrills, and the never-failing ingredients are put over with sure-fire showmanship. The result is first-rate supporting entertainment for the majority.

Settings and Photography.—The mystery house sequences are eerie and realistic, the outdoor thrills are staged in a big way, and the atmosphere is as refreshing as it is convincing.

Points of Appeal.—Lively story, hectic side-issues, healthy atmosphere, good thrills, clean humour, and fine riding.

Kadetten

Film Society. German (—). Directed by George Jacoby. Featuring Albert Basserman, Trude von Molo and Franz Fiedler. Approx. 8,000 *feet. Release date not fixed.*

A REMARKABLY finely acted drama of a youthful cadet at a German military academy, whose love of music is greater than his soldierly instincts. It is so delicately characterised that it holds the interest from first to last.

The addition of brief dialogue sub-titles make it comprehensible to any audience, and they are not too obtrusive.

Story.—General von Seddin sends his son Rudolf to a military academy, although he wants to be a musician. His young step-mother, Helene, whom he adores, secretly encourages his ambitions. At a military ball Rudolf learns from gossip that a certain Captain von Malzahn is having an affair with Helene.

He breaks barracks and goes to see him; they quarrel and fight. Next morning Malzahn is found shot dead. Rudolf is suspected, but in court it comes out that the dead man's batman, who hated the officer, had shot him.

Acting.—Reaches an unusually high standard. The cast is a long one and everyone is so good that it seems invidious to particularise. However, Albert Basserman as the General, Trude von Molo as Helene, and Franz Fiedler as Rudolf are outstanding, especially the first mentioned.

Production.—The plot is slight and rather obvious, but it is in its presentation, its detail and its exceptionally human character that it scores so heavily.

Jacoby's continuity is pictorially perfect and, even without sub-titles, the subject could be followed and appreciated, so good is the acting and expression.

Settings and Photography.—Best part of the action takes place in the military academy. There are also big house and ballroom sets all very well photographed.

Points of Appeal.—Brilliance of the acting, the human appeal of the well-characterised story. It is in no sense "high-brow," but universal in its application to life.

Hundred to One

Fox. British (U). Directed by Walter West. Featuring Arthur Sinclair and Dodo Watts. 4,018 *feet. Released March* 5, 1933.

A QUIET story of the turf, culminating in topical shots of the Derby. Plot is frankly weak, but the character of a jovial Irish landlord and the horse interest, with the English country atmosphere, should make the short feature a useful quota proposition in the average programme.

Story.—Landlord Flynn is bent on winning the Derby with his specially bred horse Mavourneen. His daughter Molly is in love with Bob, who leaves home to run a riding school, but returns in time to ride Mavourneen to win.

Acting.—Arthur Sinclair gives a sincere study of the Irish innkeeper, his daughter being quite attractively played by Dodo Watts. Remainder of the cast fair.

Production.—Walter West has very little story to develop, and the tempo at first is inclined to drag.

Settings and Photography.—Charming scenes of rural England with interiors of an inn are efficiently photographed.

Points of Appeal.—The horses, English background, and the personalities of Flynn and Molly.

Sport Parade

Radio. American (A). Directed by Dudley Murphy. Featuring Joel McCrea, William Gargan and Marian Marsh. 5,708 *feet. Release date not fixed.*

AN exciting, comprehensive sporting drama, the story of which revolves round an all-round college sportsman who gets caught in the web of commercialism, but wins back his good name and a girl after a desperate struggle. The treatment is a trifle episodic, but every field of sport is covered at a rapid pace, the presentation is excellent, and there are exhilarating thrills in plenty. A novelty offering with a punch and human appeal.

Story.—Sandy Baxter and Johnny Brown, successful partners in their college football team, separate on leaving college. Johnny becomes sports editor of a paper and succeeds, but Sandy allows himself to be exploited by a crooked sports manager, Morrison, who lets him down.

He accidentally meets Johnny again, and through him gets a job on the paper. They both, however, fall in love with Irene, a member of the staff, and, following a quarrel, Sandy returns to Morrison, who stars him at all-in wrestling. Johnny then denounces him for being a party to faked contests, but Irene believes in him, and he lives up to her faith by defeating the champion after a gruelling contest.

Johnny then retracts, and the famous partnership is re-established.

Acting.—Joel McCrea not only acts well as Sandy, but is physically equipped for the part. The enthusiasm which he puts into all-in wrestling will undoubtedly earn the plaudits of the masses. William Gargan gives a restrained performance as Johnny, Marian Marsh is a pleasing heroine, and Walter Catlett introduces crisp humour.

Production.—This panorama of sport leaves nothing out and links the varied aspects together with a popular story. The dramatic situations punctuate the athletic thrills with good effect and interest never abates.

Settings and Photography. — Horse-racing, football, wrestling, cycling, ice hockey, and every other conceivable sport flashes its way into the picture and melts into the narrative by means of clever dissolves.

Points of Appeal.—Popular sporting theme, vigorous performance by star, realistic and effective staging, and exciting thrills.

The Iron Stair

Radio. British (A). Directed by Leslie Hiscott. Featuring Henry Kendall and Dorthy Boyd. 4,575 *feet. Release date not fixed.*

MELODRAMA, a lively story of treachery and deception, put over with a vigour which disarms criticism and makes for safe popular entertainment. The casting is sound, the treatment is straightforward, and realistic atmosphere prevails. Good stuff for the majority.

Story.—George and Geoffrey Gale are twins, but George is a waster, while Geoffrey is the apple of his father's eye. George, engaged to his wealthy cousin, Eve Marshall, is heavily involved financially, and, with the help of his mistress, Elsa, forges a cheque on his father's account for a thousand pounds, and plants the blame on Geoffrey.

Geoffrey is unable to furnish an alibi, and goes to prison for five years. Patrick Deringham, Eve's lawyer, is in love with her, and is dismayed at the thoughts of her marrying George.

Benjamin Marks, a moneylender, informs Patrick that he believes that George had framed Geoffrey, and the two plot to prove Geoffrey's innocence, and Geoffrey's spectacular escape from prison helps them to prove his case. Coincident with this, George is killed in an accident. Eve's freedom, of course, allows her to marry Patrick.

Acting.—Henry Kendall plays the dual rôle, and clever photography enables him to draw good contrast. Dorothy Boyd is a charming Eve, and Michael Hogan, Michael Sherbrook are excellent as Patrick and Marks respectively.

Production.—The spirit of true, popular melodrama finds its way into this workmanlike Twickenham production, which contains all the situations which make for popular success.

Settings and Photography.—Lavish interiors, smart apartment scenes, rural sequences and prison episodes furnish the backgrounds and build up a good atmosphere.

Points of Appeal.—Holding story, good characterisation, popular appeal, and sound treatment.

Discord

Paramount. British (A). Directed by Henry Edwards. Featuring Owen Nares, Benita Hume and Harold Huth. 7,235 *feet. Release date not fixed.*

INTERESTING marital drama, adapted from the play "A Roof and Four Walls," by Temple Thurston. The theme is exploited intelligently and entertainingly by a strong British cast, who, guided by Henry Edwards' sound direction, draw a sound moral from the popular proceedings. The staging is good, and realistic atmosphere completes the picture, which represents a good average programme booking.

Story.—Peter, a struggling composer, fails to find success, but his wife, Phyl, makes a definite hit as a cabaret artist and attains affluence. They move to sumptuous apartments, but Peter finds that he is no longer in a position to dictate to Phyl, who foolishly accepts the patronage of the profligate Lord Quilhampton.

In his desire to possess Phyl, Quilhampton decides to back a light opera and give her the leading rôle, conditional on the composer giving his consent. The composer, however, turns out to be Peter, and Quilhampton, having shown himself in his true colours, goes on his way, leaving the foolish Phyl to make peace with her husband.

Acting.—Owen Nares contributes a sensitive study as Peter, Benita Hume is an attractive and natural Phyl, and Harold Huth is well cast as Quilhampton.

Production.—This domestic problem works out neatly and logically, and the road to the solution is paved with marital situations which are soundly constructed and have definite feminine appeal.

Settings and Photography.—The staging is both homely and elegant, and the scintillating wild party scenes contributes a touch of popular colour. Lighting and photography are good.

Points of Appeal.—Good story, popular as well as feminine appeal, accomplished and attractive cast, and good direction.

J. HERTZ RESIGNS FROM PARAMOUNT

FRESH CRISIS ARISES

Baird Television Progress

By Our City Editor

A FRESH crisis in the finances of the Paramount Publix Corporation is the week's financial feature of the film world. So serious is the latest development that Mr. Hertz, chairman of the board, nas resigned.

This resignation is the result of the inability of the executive officers to agree with the bankers' representatives. Probably the bankers will support the present management in view of the economies effected, and may abstain from taking any action in connection with the company's loans.

It is to be hoped that this will be the case, as it is believed that were such action taken the crisis in the finances of the company would get out of hand.

Television Progress

Baird Television, Ltd., in its report to June 30 last, announces that provision has been made for obtaining further necessary working capital to ensure commercial production and marketing, and also to consolidate, and where necessary prosecute, the very valuable patent rights and processes of which the board are advised the company are possessed.

Following the procedure of previous years, the balance shown by the profit and loss account, representing expenditure during the year under review, and amounting to £53,730, compared with £66,139, has, after deducting gross trading receipts and other credits, been transferred to general development account. The directors trust that after the conclusion of the current financial year this procedure will no longer be necessary.

Commercial Production

Considerable progress towards the commercial production of Baird Television sets has been made, especially during the past six months. During the year Sir Harry Greer and Harry Clayton were elected to the board, and since the date of the closing of the accounts Lord Ampthill and Mr. Shortis have resigned from the board and Sir Harry Greer has been elected chairman.

The board now consists of Sir Harry Greer, H. Clayton, Sydney A. Moseley, Major A. G. Church and J. L. Baird, the latter being managing director.

Share Markets

The outstanding feature of the share market during the period under review was a continued activity in Gaumont-British issues on rumours of a new £5,000,000 Gaumont Debenture issue in order to replace some of the existing high-charge issues. The Ordinary shares jumped from 11s. 10½d. to 13s. 3d., the Preference rose to 22s. 3d. and the Debentures to £104½.

Associated British Preference changed hands between 16s. 7½d. and 17s. 4½d., General Theatres Preference between 11s. 10½d. and 12s. 7½d., and the Debentures between £88 and £91¾.

Madame Tussaud's attracted support at 2s. 6d. and the Preferred at 25s. 9d. P.C.T. Preferred ranged from 17s. 9d. to 18s. 7½d., but the "A" Preferred fell to 23s. 9d. Stoll Theatres rallied to 4s. and Moss' Ordinary were fairly active between 14s. 7½d. and 15s. 3d. Blackpool Tower Ordinary dropped 2s. 10½d. at 60s. 7½d.

Capital Reduction

A reduction of capital of Northern Combines, Ltd., of Burnley, has been sanctioned by the Lancashire Chancery Court at Liverpool. The capital was originally £15,000 in shares of £1 each, and a resolution was passed that the capital be reduced to £10,174 by returning to the shareholders of the company 9,652 shares which had been issued, paid-up capital to the extent of 10s. per share, and by reducing the nominal amount of each of the issued shares from £1 to 10s.

The amount of capital to be returned to shareholders at £4,826 is in excess of the requirements of the company.

Derby Liquidator's Report

The Official Receiver—L. A. West (Nottingham)—who is provisional liquidator of Derby Turn Picture House Co., Ltd., Burton-on-Trent, has issued a statement of affairs which is to be submitted to the first meeting of creditors. This shows a deficiency of £4,951. The Official Receiver's observations show that the undertaking was originally launched in 1920. No dividends were paid up to 1926, after which two dividends at 2½ per cent. and one of 5 per cent. were paid. In 1930 sound apparatus was obtained on hire terms. A profit of £241 was made in 1931, but since then heavy losses had been incurred.

NEW COMPANIES.

Morecambe Amusements Co., Ltd.—Registered January 4. Capital, £2,500 in £1 shares. To adopt an agreement with Mary Williams, C. A. Valentine and J. F. Herald for the purchase of the Plaza Cinema, New Queen Street, Morecambe and Heysham, and also an agreement with W. Shaw for the purchase of the Astoria Cinema, Marine Road, Morecambe and Heysham. The directors are:—W. Shaw, Maryledene, St. Patrick's Walk, Morecambe and Heysham; J. Woolfenden, Pentrehyllan, Heysham Road, Morecambe and Heysham; J. H. Atkins, "Brent Lea," Hillsea Avenue, Morecambe and Heysham. Solicitors: Bannister, Bates and Son, 30, Albert Road, Morecambe and Heysham. Registered office: Alhambra Buildings, Marine Road, Morecambe and Heysham.

K. and F. Cinemas, Ltd.—Registered January 5. Capital, £3,000 in £1 shares. Proprietors of kinematograph or other theatres, etc. The permanent directors are:—T. H. Fulwood, Saint Dozier, Hilltop, Nottingham, and R. L. Kemp, Clovelly, Eastwood, Notts. Secretary: F. S. Bentley, General Buildings, Bridlesmith Gate, Nottingham.

Drake and Warters, Ltd.—Registered January 5. Capital, £3,000 in £1 shares. Shop, office, theatre and kinema furnishers, etc. The directors are:—C. H. Drake, 21, Geneva Grove, Wakefield, shopfitter; R. Warters, 19, Watson Crescent, East Moor, Wakefield, shopfitter. Solicitors: Armitage, Speight and Ashworth, Leeds.

NEW PRIVATE COMPANY.

Grand Theatres (Hanwell), Ltd.—Registered January 2. Capital, £2,000 in £1 shares. To construct, equip and maintain a kinema, etc. The directors are:—B. Kaye, End House, Stamford Hill, N.16 (director, Kayes Cinemas, Ltd.); M. Cassell, 119, Castellaine Mansions, Maida Vale, W. (director, Edward J. Zetlin, Ltd.). Solicitors: Cochrane and Cripwell, 119, Finsbury Pavement, E.C.2. Registered office: Finsbury Court, Finsbury Pavement, E.C.2.

MORTGAGES AND CHARGES.

Cabbage Hall Picture House, Ltd.—Mortgage on property, etc., in Rochester Road, Liverpool, dated December 12, 1932, to secure all moneys due or to become due from the company to the Midland Bank, Ltd.

Paramount Picture Theatres, Ltd.—Sub-mortgage on second mortgage over the Regent Picture Theatre, Bank Street, Rugby, dated December 10, 1932, to secure all moneys due or to become due from the company to the National Provincial Bank, Ltd.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/1½	3/3	+-/1½
,, ,, 7½ % Pref. ...	16/6	17/3	+-/9
A.P.P.H. Ord.	20/6	20/7½	+-/1½
Assoc. Talk. Pic. Ord. 5/- ...	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	1/6	2/-	+-/6
Baird Televis. Defd. Ord. 5/-	2/3	2/3	—
Blackpool Tower Ord. £1 ...	63/6	60/7½	-2/10½
Brit. Cine. Theat. Ord. 10/- ...	4/1½	4/1½	—
,, & Dom Defd. 1/-...	-/4	-/4	—
,, ,, Prefd. Ord. ...	3/6	3/6	—
,, In. Films (Props.) 10/- Ord.	-/4½	-/4½	—
,, Inter. Pic 5/- Ord. ...	3/6	3/9	+-/3
,, ,, ,, 8% Pref. ...	18/6	19/3	+-/9
,, Lion Prefd. Ord.	2/3	2/6	+-/3
,, ,, Defd 4d	-/3	-/3	—
,, Talkg Pic. Ord. 5/- ...	-/3*	-/3*	—
Denman P.H. 7% 1st Mt. Deb.	£103	£104	+£1
,, ,, 7% Conv. Deb. ...	£100	£101	+£1
Dominion Thea. £1 Ord. ...	-/6	-/6	—
Gains. Pic. Ord 10/- pd. ...	8/6	8/9	+-/3
Gaumont-British Ord 10/- ...	12/-	13/9	+1/9
,, ,, 7½% Pref. ...	21/9	23/-	+1/3
,, ,, 6½%1stMort.Deb.	£103½	£104¼	+15/-
General Thea Pref.	12/-	13/7½	+1/7½
,, ,, 6½%1st Mort.Deb ...	£89	£91¾	+£2¾
Ldn & South Super Cin. 2/-Ord.	-/3	-/3	—
Mdme Tussauds 1/- Defd. ...	2/4½	2/6	+-/1½
,, ,, £1 Cum. Pref. Ord.	25/7½	25/9	+-/1½
,, ,, 7% 1st Mort. Deb.	£108½	£106	—£2½
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/3	1/3	—
Moss' Empires £1 Ord.... ...	14/3	15/3	+1/-
,, ,, £1 Cum. Pref. ...	14/4½	15/6	+1/1½
,, ,, 6% Deb. ...	£98	£99	+£1
,, ,, 4% Perp. Deb. ...	£72½	£72½	—
P.C.T. Ord. 10/-	15/-	15/3	+-/3
,, 7½% Ptg. Pf. Ord. ..	18/6	19/6	+1/-
,, Cum. "A" Pref. £1 ...	24/4½	23/9	—7½
,, ,, "B" ,, ,, ...	21/3	21/9	+6
,, 6% 1st Mort. Deb. ...	£105	£105¾	+15/-
,, Const. 7% Pref.	22/6	22/6	—
Stoll P.T. Corp.	3/9	3/9	—
United P. Thea. 10% Pref. Ord.	-/3*	-/3*	—
,, ,, ,, 7% 1st.Mort.Deb.	£44	£45	+£1

*Nominal.

£1 Shares unless otherwise stated

A scene from IF I HAD A MILLION (Universal,.

"RASPUTIN AND THE EMPRESS"

UNANIMOUS PRESS FOR M-G-M PICTURE

"RASPUTIN and the Empress," the new Metro-Goldwyn-Mayer production, which had its premiere at the Astor Theatre, drew some of the most enthusiastic comments ever given a film by the New York reviewers. "Rasputin and the Empress" is the first production bringing John, Ethel and Lionel Barrymore together in a single picture. Richard Boleslavsky directed.

Excerpts from the reviews follow:—

Daily News: "'Rasputin and the Empress' is a powerful, magnificently produced movie, benefiting by the superb acting of the Barrymores."

Evening Journal: "Miss Barrymore's performance as the Empress is a graceful and regal one, and John is excellent as the sympathetic Prince Paul. Striking scenes and spectacular ceremonial sequences enhance the production values of the picture. Lionel Barrymore draws his portrait of Rasputin with great skill."

Times: "Engrossing and exciting, the film is further distinguished by the knowledgefull guidance of Richard Boleslavsky. The characters are exceptionally well delineated."

Sun: "The film is a distinguished achievement of the Metro-Goldwyn-Mayer studios. 'Rasputin and the Empress' is done with intelligence as to dialogue and impeccable pace as to procedure. Ethel Barrymore is simply superb."

◆

"BAROUD" PRE-RELEASE

At the Tivoli Next Week

On Monday, Rex Ingram's long-anticipated "Baroud" was pre-released at the Tivoli.

This picture, of course, marks the triumphant come-back of Rex Ingram as a director, and places him at a bound in the front rank of leading men, for in this exotic and enchanting production he is both the male lead and wielder of the megaphone.

"Baroud" is a romance that holds one spell-bound. It tells the enthralling love-story of a Moorish maid for a handsome French officer of Spahis. Its tender story and its unique and colourful Moroccan settings should prove an instantaneous success with picture lovers all over the country. Ideal may well anticipate big business during the first run of what is in every respect regarded as a memorable production.

About 3,000 poor children were entertained to a free show and tea by the management of the Ritz, Hull, last week. Manager Carl Whitfield was at the head of affairs.

PRAISE FOR "I AM A FUGITIVE"

WARNER'S POIGNANT PICTURE

A Picture Everybody should See

AN unprecedented acknowledgment of a motion picture given in a statement concerning "I Am a Fugitive" comes from William Randolph Hearst, the proprietor of the greatest chain of newspapers in America. Writing to Arthur Brisbane, his chief editor, Mr. Hearst says—"I wish everybody in this nation of ours could see 'I am a Fugitive from a Chain Gang."

"It is a most revealing and horrifying picture; a most amazing presentation of frightful conditions actually prevailing in certain parts of our country."

Mr. Hearst asks:—

"Why is it that our country is the most civilised in the world, and the most uncivilised? Why is it that we are the most charitable people in the world in the matter of contributions and the most uncharitable in our attitude towards our erring brothers?

"Why is it that we have the best system of public education in the world, and the largest proportion of illiterates of any civilised nation?"

Mr. Brisbane, in his comment, points to the screen as the most effective agency for placing such a problem before the people. He says:

"The moving picture more powerfully and effectively than any other agency will work against brutality by actually enabling millions to see it, instead of merely reading it. What men see, with their own eyes, or the eye of the camera, influences them most powerfully."

Shameful Prison System

This, he says, is proved in the Warner picture, adding: "It shows the unbelievable cruelties of a system under which helpless men are exploited for profit, in chain gangs, the tortures in prison camps, the deliberate and hideous brutality of keepers, debased by the exercise of ruthless power."

"You should see this picture," Mr. Brisbane tells his readers (one of the greatest reading public any journalist has), "advise other men to see it, and thus help to arouse public opinion against a shameful prison system that exploits miserable criminals for private profit, and pushes vindictive torture even to murder."

◆

C. LAEMMLE'S TRIBUTE TO BRITISH FILMS

"ROME EXPRESS" FOR THE STATES

Almost a year ago, Carl Laemmle, president of Universal Pictures, acquired "Michael and Mary," a Gainsborough-Gaumont picture, for distribution as a special throughout the United States. The acting and the direction elicited from prominent American exhibitors the opinion that "Michael and Mary" was the finest motion picture that ever came out of England."

"That proves my statement that good British pictures are more than good enough for America," says Mr. Laemmle, "and I have backed my opinion once more by now acquiring the Gaumont-British super film, "Rome Express," which is regarded in England as the greatest picture ever made in that country.

"I can say that no Hollywood all-star aggregation could have done better. Production, cast, direction, dialogue, were all pointed to a world beater. Naturally, the competition in this country was keen, no fewer than four companies bidding against each other, but—I got it."

"The Blue Light"

Universal is to release Leni Riefenstahl's international talkie, "The Blue Light," throughout Great Britain.

The picture has already had a phenomenal success in this country, playing for three months in a premiere at the Rialto Theatre, London, W.

It has already been rebooked by the Rialto Theatre, W., and booked by the A.B.C. and by such prominent showmen as Stuart Davis, of the Davis Theatre, Croydon.

SHORTS OF THE WEEK REVIEWED

B.I.F.

THE LIFE OF A PLANT, SURFACE TENSION, (1 *and* 2), *THE NEWT, A MEDITERRANEAN ISLAND. British* (*U*). *One reel subjects.*—Educational films made with the co-operation of teachers for classroom use, for which purpose they are excellent, each one explaining its subject in a clear, instructive and entertaining manner. An important point is that owing to the records being on disc, the commentary may be adapted to the needs of either elementary or advanced students according to the side of the disc used. At certain points the films remain stationary in order that the teacher may emphasise special aspects of the subject. The photography is excellent.

BUTCHER

TALKIE CHATS. No. 23. *American* (*U*). *One reel. Release date not fixed.*—A pot-pourri of varied interests, held together by informative commentary. Useful short.

FIRST NATIONAL

THREE'S A CROWD. American (*U*). *Merry Melody Cartoon. One reel. Release date not fixed.*—A brilliant cartoon which brings to life the characters of popular fiction. Capital fill-up.

HIGH SPOTS OF THE FAR EAST. American (*U*) *One reel. Release date not fixed.*—A Newman travel talk which brings to the screen the most famous beauty spots and landmarks of the East. Photography and commentary are very good.

M-G-M

RIO. American (*U*). *One reel. Release date not fixed.*—Rio de Janeiro is the subject of this fascinating Fitzpatrick travel talk, and it is handled with absorbing interest.

PARAMOUNT

PAID TO DANCE. American (*U*). *Screen Song. Featuring Irene Bordoni.* 721 *feet. Released June* 6, 1933.—Tuneful song number, decorated with snappy cartoon work. Safe general fillup.

HOLLYWOOD ON PARADE. S. American (*U*). 721 *feet. Released June* 12, 1933.—A revuette in which such famous and popular Paramount stars as Mitzi Green, Ginger Rogers and Eddie Peabody contribute lively turns. Capital short.

MA'S PRIDE AND JOY. American (*U*). *Featuring Donald Novis.* 1,821 *feet. Released July* 10, 1933.—Behind the scenes in a Hollywood comedy, an amusing trifle, which enables the star to croon delightfully. Popular fill-up.

BETTY BOOP, M.D. American (*U*). *Talkatoon.* 630 *feet. Released June* 19, 1933.—An amusing cartoon, with a medicine-man theme Bright and lively.

SCHOOLDAYS. American (*U*). *Screen Song. Featuring Gus Edwards.* 800 feet. Released June 26, 1933. A melodious short which introduces a host of juvenile characters.

COURTING TROUBLE. American (*U*). *Featuring Charlie Murray.* 1,821 *feet. Released July* 10, 1933.—Domestic comedy, which rings the changes with fair success on a familiar theme. Aceptable popular comedy.

SCREEN SOUVENIRS. S.I. No. 12. *American* (*U*). 896 *feet. Released July* 3, 1933.—Another amusing and interesting novelty short, a worthy addition to this excellent series.

WARNER

HEY, HEY, WESTERNER! American (*U*). *Featuring Eddie Nugent. Two reels. Release date not fixed.*—A musical revue, with a Western atmosphere, presented in Technicolor. The slight story is amusing, and the dancing and singing are extremely good.

SPORT THRILLS. No. 1,449. *American* (*U*). *One reel. Release date not fixed.*—Sleighing, fishing and surf-board riding furnish the items of this sporting short, which has good photography and commentary.

THE BUILD UP. American (*U*). *Two reels. Release date not fixed.*—Amusing comedy dealing with a timid youth who succeeds in shaking off his inferiority complex and wins a girl. The situations are decorated with snappy bathing belles.

THE LEASE BREAKERS. American (*U*). *Two reels. Release date not fixed.*—A bright jazz-band number put over with originality.

The Film Epic of 1933

BUTCHER'S FILM SERVICE, LTD.
has the honour to present

OUR FIGHTING NAVY

With the Full Authority and Co-operation of the Admiralty

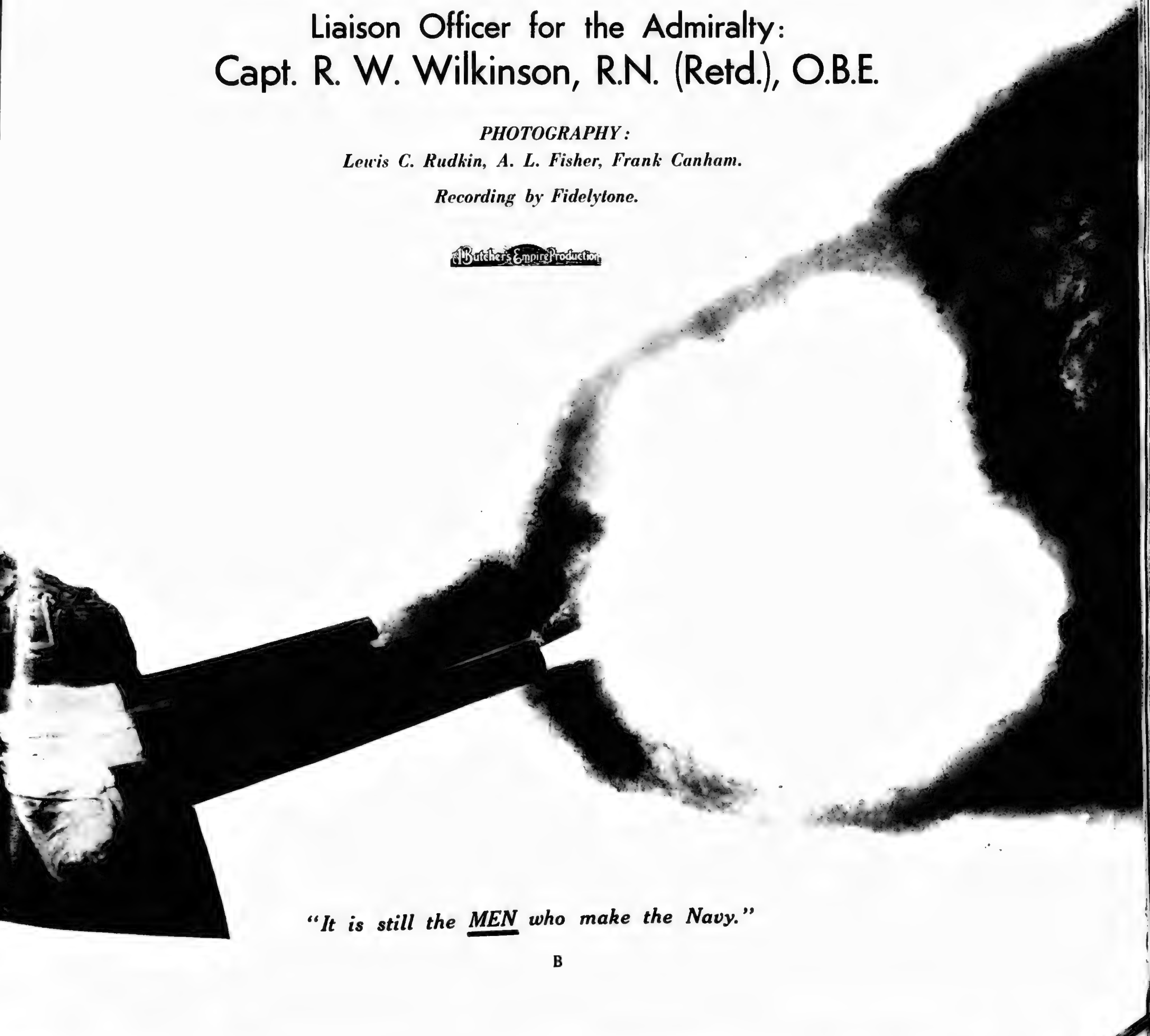
The Navy in Action — Viewed and Described by John Betts

(Copyright—Butcher's Film Service, Ltd.)

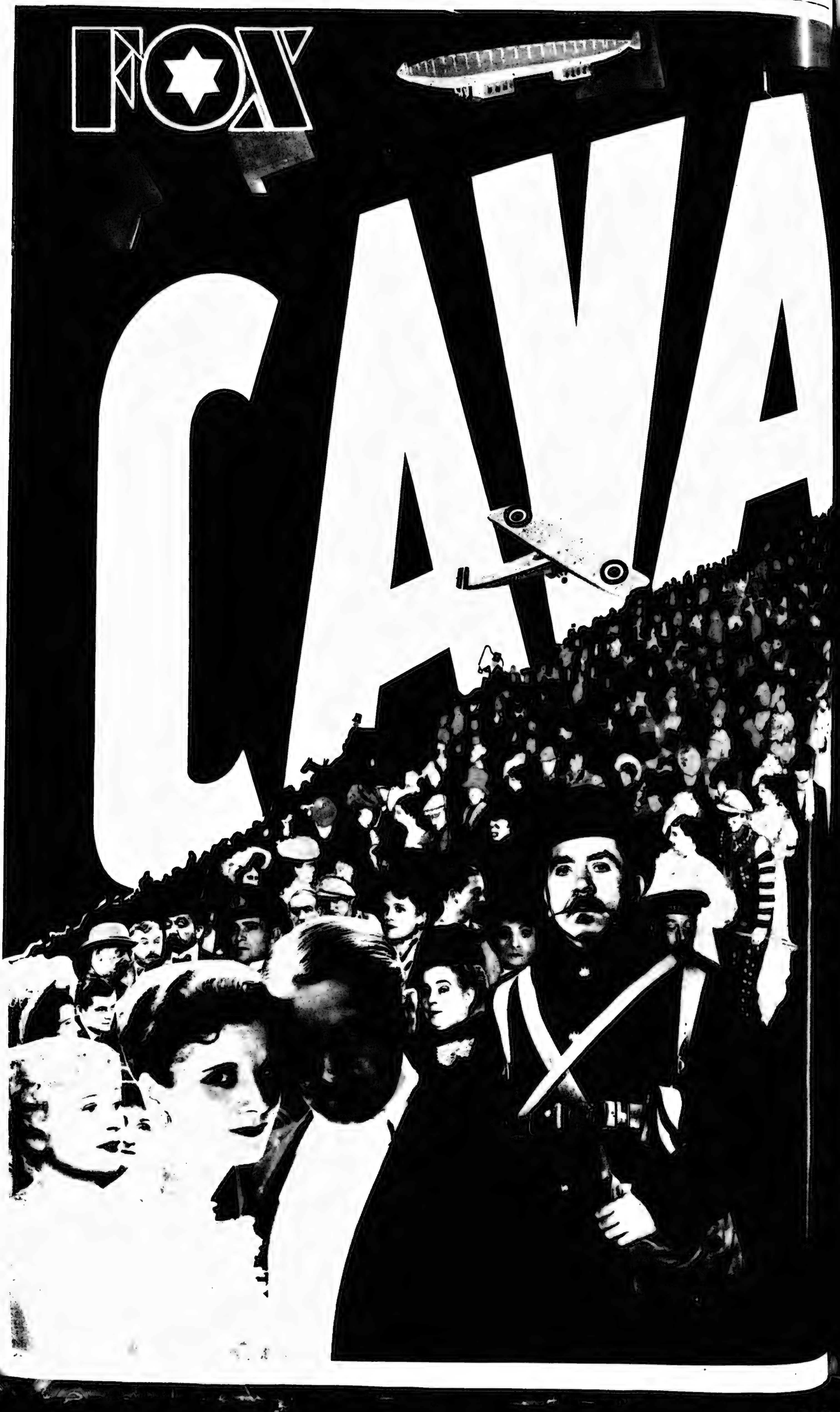
Liaison Officer for the Admiralty:
Capt. R. W. Wilkinson, R.N. (Retd.), O.B.E.

PHOTOGRAPHY:
Lewis C. Rudkin, A. L. Fisher, Frank Canham.
Recording by Fidelytone.

A Butcher's Empire Production



"It is still the MEN who make the Navy."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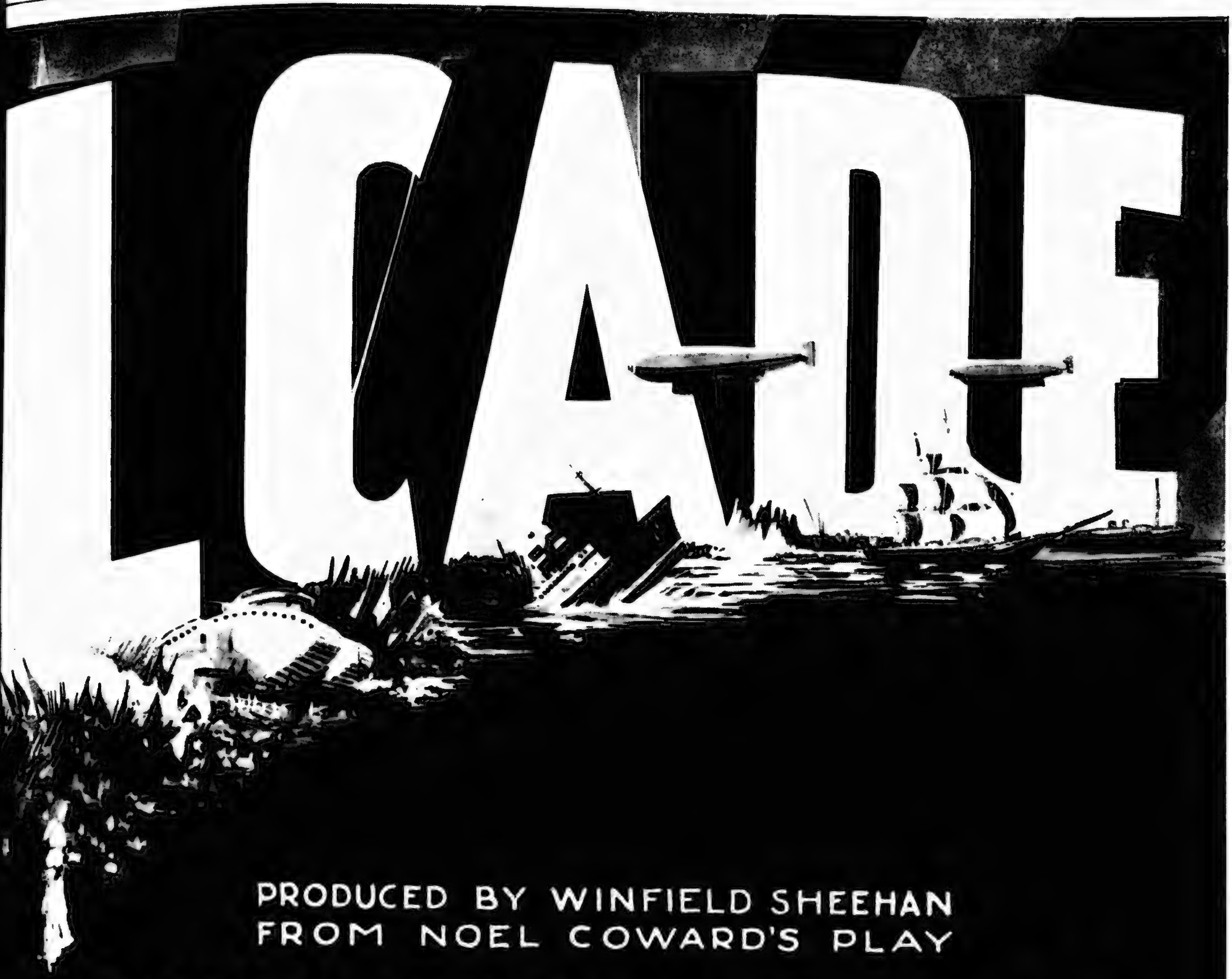


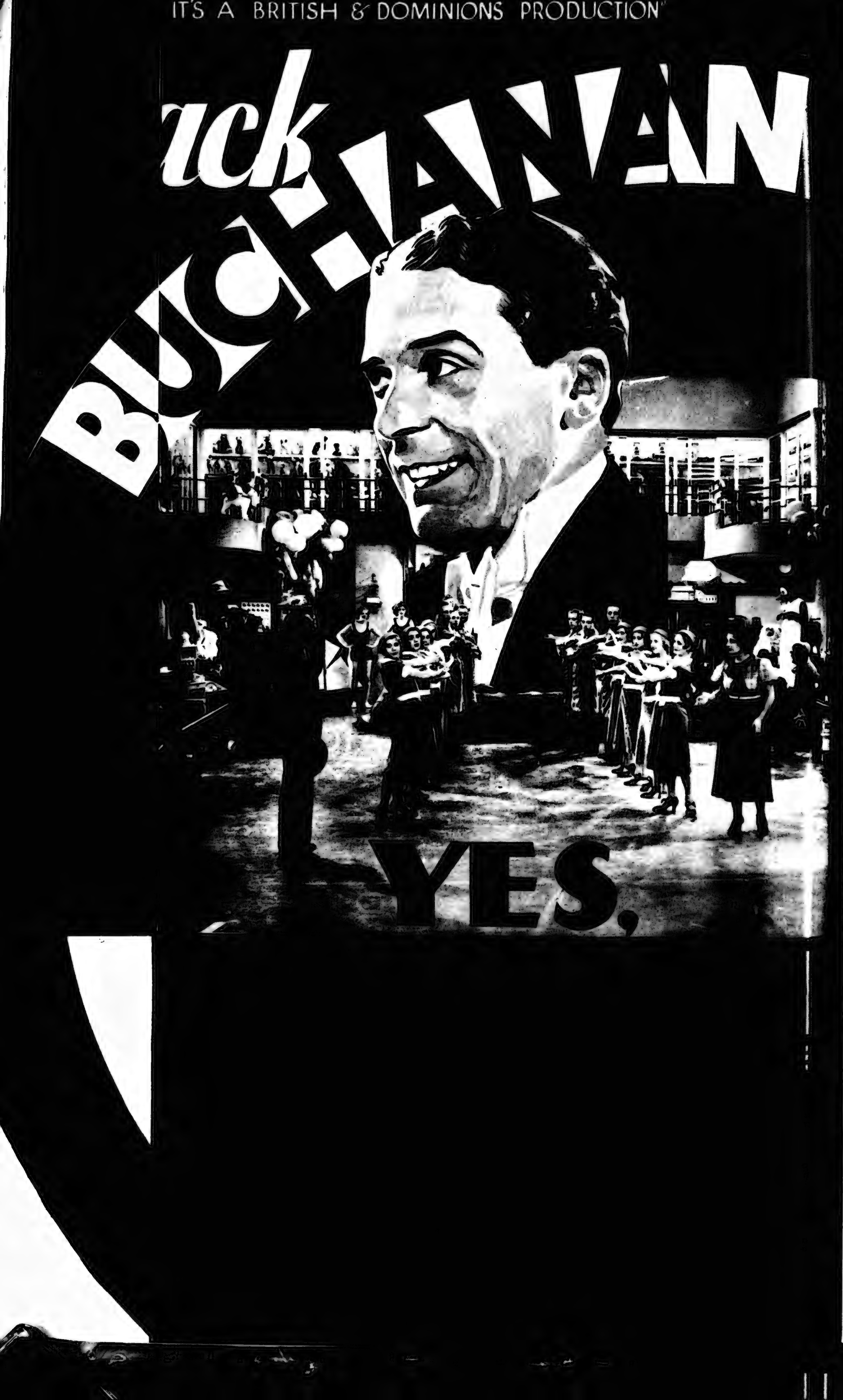
PRODUCED BY WINFIELD SHEEHAN
FROM NOEL COWARD'S PLAY

DIANA WYNYARD · CLIVE BROOK
HERBERT MUNDIN · UNA O'CONNOR
URSULA JEANS · BERYL MERCER

40 FEATURED PLAYERS
150 SPEAKING PARTS
10,000 SOLDIERS
15,000 CIVILIANS
5,000 SINGERS
1,000 MUSICIANS
1,000 HORSES

ZEPPELINS · SHIPS · TROOP TRAINS
TRAFALGAR SQUARE · ST PAUL'S · VICTORIA-
-STATION · HYDE PARK · TILBURY DOCKS

DIRECTED BY FRANK LLOYD


IT'S A BRITISH & DOMINIONS PRODUCTION"
ack
BUCHANAN
YES,

SUSSEX SATISFIED

WITH THE WORK OF 1932

BUT STILL DEMANDING CHEAPER FILMS

W. T. BRADSHAW presided over a good attendance of members at the annual general meeting of the Sussex branch of the C.E.A., held at the Regent, Brighton, last week. Randolph E. Richards, President of the National body, was among those present.

After passing a hearty vote of thanks for his past services, the meeting unanimously re-elected Mr. **Bradshaw** as chairman. The vice-chairman (**Harold B. Millar**) was similarly reappointed.

Other officers elected were: *Treasurer*, Reginald Briggs; *Trustees*, A. Briggs, C. A. Sebold and C. Gadsdon; *Auditors*, T. A. Deard. and R. H. Ainsworth; *Delegate*, Herbert Shanly.

The Executive Committee was reappointed with the addition of J. Morris and P. G. Lundy.

A Satisfactory Year

The annual report—which was unanimously adopted—showed a comprehensive record of work accomplished on behalf of the members. The total number of theatres represented in the branch area is 59. In addition to effective work on behalf of the Sunday Opening and Entertainments Tax campaigns, the report included the following:—

"A" Films and Children.—The Hove Corporation banned children from attending "A" films, and a protest was immediately entered on behalf of the exhibitors, subsequent to which the association's officers and officials attended before the Watch Committee, and the ban was subsequently removed and a satisfactory arrangement made.

"Aquarium," Brighton.—The position regarding the exhibition of films at this theatre, owned by the Brighton Corporation, is receiving the consideration of the branch in conjunction with the legal advisers of the association.

"Cinematograph Times."—The members were in favour of the continuance of the issue, not as a journal, but more as the official record of the association; and other suggestions were submitted.

Film Markings.—The members expressed their dissatisfaction with the present method of film markings, and submitted some suggestions which were passed to the editor of the film report.

Actions on Contracts.—A large number of cases were reported by individual members who were advised thereon, and where necessary action was taken by the legal advisers of the association.

The annual statement of accounts, also adopted, showed a credit balance of £100—the most satisfactory in the whole history of the branch.

Special thanks were accorded to P.C.T. and R. H. Ainsworth for the free use of the Regent for the branch meetings.

Next V.-P.

A request from the South Wales branch for support of the candidature of John Harrison (Manchester) for the C.E.A. vice-presidency was deferred until next meeting to see if there were any further nominations.

Tax Campaign

The comprehensive circular letter from the General Council containing suggestions for the Entertainments Tax campaign was appreciatively received, and the secretary was requested to issue copies to all members.

The **Chairman** said that the biggest hope of obtaining a reduction was for the members to produce personally to their local M.P.s definite evidence of the slump in returns and the decreased amount that the Government was receiving from this taxation. He suggested that, in order to obtain this evidence, the members should send to him or the branch secretary copies of the returns made to head office.

J. **Morris** suggested that the totals from these returns might be submitted to the branches by head office; he was not asking for the disclosure of any individual returns, but only of the totals for the various constituencies, so that members would have complete and authentic evidence with which to approach their M.P.s.

Randolph E. **Richards** said it would be impossible to ask the auditors to take on this additional task; and he was not sure that everyone would wish it.

Herbert Shanly warmly supported the suggestion that the totals should be supplied to the branches, and J. **Van Koert** also urged the great value of individually approaching M.P.s. "So much can be done in a personal interview, whereas later on the real issue often becomes clouded in a maze of political arguments."

Mr. **Shanly** said that the effect of the campaign would be determined just as much by obtaining the support of individual M.P.s as it would by approaching direct the Chancellor of the Exchequer. "And," he said, "it's no use going to an M.P. with a gun that has no shot in it."

Mr. **Shanly** then moved, and Mr. **Morris** seconded, a resolution asking the General Council to supply these totals to the branches. The resolution was carried by an overwhelming majority, an amendment by Mr. **Richards** that the members themselves should supply the figures being defeated. Only Mr. Richards and Mr. Ainsworth voted for the amendment.

C. P. Metcalfe's Suggestion

The Co-operative Booking Scheme was referred to by the branch delegate (**Herbert Shanly**), who explained that individual branches were now asked if they were in favour of such a scheme, and would be prepared to examine it when it was brought forward.

Mr. Shanley referred to the action of the K.R.S. in refusing to book films to exhibitors engaged in a private booking scheme, and said that, in view of the renters' drastic action, a co-operative scheme would have to be a very big one if it were to succeed.

Cheaper Films

Reference was made to a leading article in the *Cinematograph Times*, stating that film percentages were coming down, and that the Trade was approaching the time when 25 per cent. only would be charged for a full programme.

Several members observed that there were no indications of this, and the chairman denounced the present rate of film hire as "iniquitous." He urged that exhibitors should make every possible effort to fight against the existing conditions, which demanded that a small exhibitor should pay 33 per cent. for films that had already been worked out in earlier runs.

As the discussion proceeded J. **Morris** suggested that the matter should be considered privately. The members would not agree to this, it being pointed out that it was necessary to get the views of the branch up and down the country.

J. **Van Koert** said that the reports of the discussions were valuable if only to show the great dissatisfaction that exists at present film prices.

Without any opposition, a resolution was passed supporting the principle of the Co-operative Booking Scheme; and a sub-committee was appointed to go fully into the question and to make such recommendation to the General Council as they considered would aid the working of such a scheme.

The sub-committee appointed was W. T Bradshaw, J. Van Koert, H. B. Millar, R. Briggs and J. Morris.

Hove Charity Contributions

The meeting warmly congratulated W. **Fuller** upon securing a flat rate of assessment of Sunday Opening contributions to charity at Hove on the basis of half the rate decided upon for the adjoining borough of Brighton. Mr. Fuller was unable to be at the meeting through indisposition, and the best wishes of the members for a speedy return to health were sent to him.

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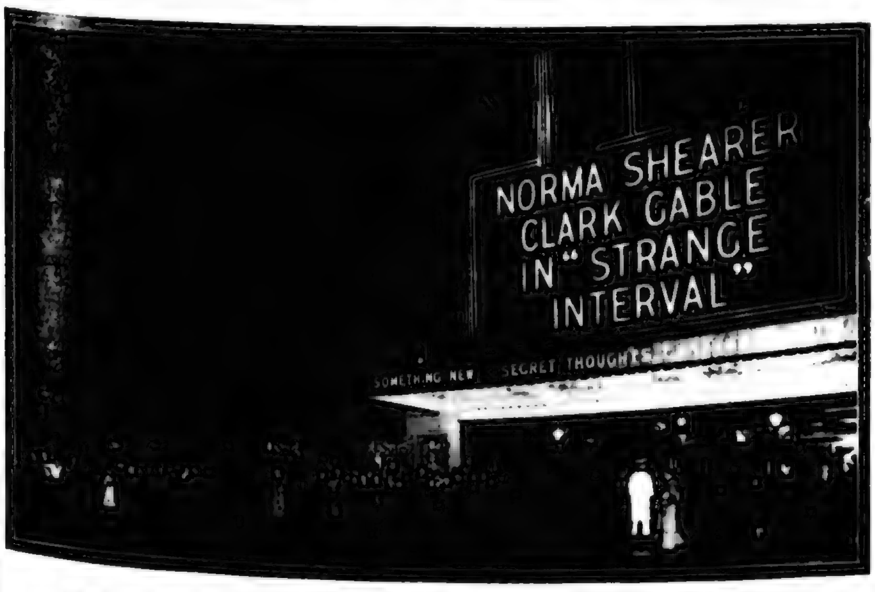
£124 SURPLUS FOR N.W.

Members of the North-western Branch of the C.E.A., whose annual meeting will be held at Liverpool on Friday next, January 13, will be gratified to learn that despite the heavy expenditure which had to be incurred during the past year, there is a surplus of £124.

This is one of the most efficiently operated branches in the country, and without wishing to anticipate the business that will be transacted at the annual meeting, it is a foregone conclusion that the usual compliments will be bestowed on the secretary, Gordon Dudley West. The North-western branch has investments to the value of over £800.



The pouring rain in no way deterred the queues that waited outside the Empire on Sunday evening to see STRANGE INTERVAL (M-G-M)

Jessie Matthews and Ian Hunter in THE MAN FROM TORONTO, which will be Trade shown by Ideal next week

Branch Officers Re-elected

PORTSMOUTH'S TRIED WARRIORS

An N.A.T.E. Recruiting Campaign

ACTING on the principle that it is not wise to swop horses when crossing a stream, the Portsmouth branch, at the annual meeting on January 4, unanimously re-elected Coun. F. J. **Spickernell** chairman for the ensuing year.

F. B. B. **Blake**, in moving this, remarked that they were entering upon a battle royal on the Sunday opening question, and as Coun. Spickernell had taken up the cudgels on that issue, they hoped he would carry it through, with the backing of the branch. They could not do better than elect him for another year.

H. J. **Cook** seconded, and the proposition was heartily carried.

Coun. **Spickernell** said while he was quite willing to do all he could, a change was a good thing, and he hoped they would find a successor next year. There was a big fight in front of them, and even if they got the referendum in their favour, they had got to see that they had a fair deal in regard to the charity clause, the times of opening, and the films they had to show.

F. B. B. **Blake** was elected vice-chairman, on the motion of Capt. E. A. Barry, seconded by Capt. J. Smithson, and other officers were: **Treasurer**, J. W. Mills; **Trustees**, J. W. Mills, V. Pannell and Coun. W. E. C. Sperring; **Auditors**, F. B. B. Blake and F. Parmiter; **Delegate**, Coun. Spickernell; **Executive Committee**, H. J. Cook, J. W. Mills, R. W. G. Stokes, J. S. Walker and J. G. Woods.

The Year's Work

In his annual report, which recorded a membership of 44 theatres in the branch area, the Secretary (A. Daniels) referred to the success of the branch application for standing to be allowed in the local kinemas, to the possibility of an early poll on the Sunday opening issue, and to the fact that an agreement had been arrived at with the local rating officer as to a basis for the re-assessment of the kinemas. It was also mentioned that frequent use had been made by the members of the roll of applications for employment kept by the branch.

A satisfactory financial statement was also submitted.

On the motion of H. Martin, seconded by R. W. G. Stokes, it was decided to continue the annual donation to branch funds of 1½ guineas from "A" halls, one guinea from "B," and half a guinea from "C" halls.

All Together for S.O.

There was considerable discussion as to the methods to be adopted in connection with the Sunday opening campaign, and the Chairman extended a cordial welcome to E. W. P. Peall, R. S. Bromhead and A. C. Spary, whose co-operation, he said, was much appreciated by the branch.

The Employees' Union

The **Secretary** reported that he had received a letter from Mr. O'Brien, the national organiser of the N.A.T.E., who had also sent a questionnaire to every exhibitor asking if they recognised the N.A.T.E. as having the right to organise and represent their employees, if they were prepared to allow them to join the N.A.T.E., and also if they were prepared to discuss with the N.A.T.E. questions of wages and salaries.

In the letter Mr. O'Brien stated that on the reply would depend whether the N.A.T.E. would intervene in the Sunday opening campaign, to support or oppose the issue as the case might be, with the assistance of the local Trades Council or other relative bodies with whom they might think fit to co-operate.

The **Chairman** remarked that if any members of their staffs wished to join any Trade Union they were perfectly willing that they should do so, but they could not say to any employees that they must join.

The Secretary was instructed to reply as to the policy of the branch in this respect.

The City's Poll

It was mentioned that there was a probability that the poll on Sunday opening would take place about February 21, and the importance of making adequate preparations was stressed. Many helpful suggestions were made by Mr. Peall and Mr. Bromhead, and the question of the formation of a Sunday Films Association, the appointment of an organiser, the opening of committee rooms and other details were referred to the Sunday Opening Committee of the branch, consisting of Capt. E. A. Barry, F. B. B. Blake, Capt. J. Smithson, J. G. Woods and A. C. Spary.

A letter from H. **Andrews**, one of the oldest exhibitors in the country, and who was one of the first to hold a Sunday kinema licence in Portsmouth, offering his services as a canvasser, was also referred to the committee.

The Tax

Reference was made by the **Secretary** to the entertainment tax campaign, and members who had not made the returns on the forms issued by the C.E.A. were asked to do so at once. A reminder was also given that the tax levy should be forwarded immediately.

Suggestions as to local action in connection with the campaign were made in a letter from the general secretary, who added that six trailers had been prepared and that petition pads for signature would be sent to each hall.

The **Chairman** stressed the importance of members sending in their entertainment tax returns as suggested, and also of getting as many signatures as possible to the petition, and of showing the trailers.

Why Bar Arbuckle?

Attention was drawn to an item on the agenda for the General Council meeting to the effect that C.E.A. members should be recommended not to exploit Arbuckle films, and the Chairman said he would be glad to have the opinion of the branch. In his opinion it was a very Puritanical resolution. It was a sop to those who were always condemning films, no matter where they came from. They were not censors of films, and he thought that if they had to get a certificate of morals from every Hollywood producer and star there would be a shortage of films in this happy England of ours.

The branch considered that the recommendation should be opposed.

Underselling

Following upon a complaint made that a large number of tickets were being distributed throughout Portsmouth admitting people to a local kinema at the matinées for threepence, the **Secretary** stated that, as instructed, he wrote for the advice of the General Secretary, and W. R. Fuller replied that the crux of the matter appeared to be the statement that these tickets were issued in large quantities. He stated that he had taken the matter up, and he was informed that not more than six were issued to those exhibiting bills in the best places.

According to information laid before the branch, however, as many as 200 had been left at a licensed house, while one member stated that they were stacked on the counter at a shop near his hall. Another member said that 30 had been left at an operator's house.

Large numbers of the tickets were also produced at the meeting, and the Secretary was asked to forward the further information gained to the General Secretary.

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SPICKERNELL AND HIS GUESTS

AFTER the meeting of the Portsmouth branch, the **Chairman** entertained the members to lunch at Kimbell's Café. Coun. Spickernell wished his guests a happy and prosperous New Year, and said he hoped at the end of it that all their kinema troubles would be solved by Sunday opening, a penny off the entertainment tax, and their films 25 per cent. less!

They hoped that they would get better films and that the hearts of the renters would be softened and that they would see that the exhibitors had to live and that without the prosperity of the kinemas the renters themselves could not exist.

The Councillor also took the opportunity of expressing the appreciation felt by all the members of the work done on their behalf by Mr. **Daniels**, and said they had much to be thankful for in the possession of such an efficient secretary.

The health of the Secretary was drunk with cordiality, and in reply Mr. Daniels said he only did his job, but he did take a personal interest in the affairs of the branch and the members generally, and he was only too glad to put his services at their disposal at any time.

Thanks to the Chairman for his hospitality were also voiced by E. W. P. Peall, who said there would be something wrong in a Portsmouth without Coun. Spickernell.

FIGHT AGAINST THE TAX

C.E.A. CAMPAIGN IN FULL SWING

TRAILERS AND PETITION READY

MONDAY last saw the opening of the most vigorous campaign ever undertaken by the Industry in this country to secure the alleviation of the Entertainments Tax burden.

Tax Campaign

The special trailers reported upon in the *Kine.* of December 15 have begun their career of persuasion in 3,600 kinemas, and petitions have been sent to proprietors for signature by patrons.

Renters' Ready Help

The Special Campaign Fund raised by the C.E.A. has been supported by the K.R.S. and six renting companies—First National, M-G-M, Paramount, Pathé, Radio, and Universal—have undertaken to distribute the trailers to the kinemas through their dispatch departments.

Transport Free

Several transport companies are providing free transport, among them being: Auto Services (Cardiff), Ltd., Cardiff; County Motor Services, Southport; Eastern Counties Film Service, Tottenham Court Road, W.1; Film Transport Co., Ltd., Charing Cross Road, W.C.2; Film Transport Services (Broxburn), Ltd., Broxburn; Film Transport Services, Ltd., Old Trafford; Glasgow and Lanark Film Transport Services, Wishaw; H.T. Film Service, Southampton; Kent Films Motor Transport, Co., Ramsgate; London and Provincial Films Motor Transport Co., Ltd., Wardour Street, W.1; London, Slough and District Film Transport, Wardour Street, W.1; London and Southend Film Transport Co., Wanstead; Norfolk and District Film Transport, Norwich; North Wales Film Transport, Manchester; Oxon and Bucks Film Transport Service, Witney, Oxon; Portsmouth Film Transport Services, Southsea; M. E. Pratley, Wyke; Southern Counties Road Transport Co., Ltd., Southampton; Tate Bros., Sussex; West Sussex Film Transport, Sussex; Western Film Transport; and Williams and Son, Wigan.

G.-B.'s Marvellous Work

The trailers have been produced free by the Gaumont-British Picture Corporation, under M. E. Balcon's personal supervision, and provide something novel and amusing in propaganda. T. E. F. Cadman has directed all six trailers, in which A. W. Baskcomb, Gordon Harker, Harold Huth, Claude Allister, D. A. Clarke-Smith, Sonnie Hale, Joyce Kirby, Cedric Hardwicke and Flanagan and Allen appear.

Over a million feet of printing has been involved in the production of the trailers.

Lobbying for Signatures

The matter is now in the hands of the kinema managers and proprietors, and it is up to them to make the petition the biggest that has ever been sent to Parliament. Tables in the lobbies and vestibules with copies of the petition will figure in every kinema.

Six weeks remain in which to get the signatures, and the opinion is expressed that a total of between five and six million should be secured.

CUMBERLAND CHANGES

An arrangement has been arrived at between the proprietors of the Hippodrome, Workington, and the Regal and Stanley Hall, Carlisle, and Morris Maude, of the Carnegie Hall, Workington, whereby he will assume the control of the theatres mentioned. Mr. Maude has also interests in several other halls.

PARSON'S IF

"If I were a dictator I would at once begin the work of destruction of the films that have been produced during the last ten years, and put an end altogether to the mountebank work of Hollywood, which is causing such havoc among child life," said the Rev. W. Lee, vicar of Irlam, near Warrington, in an address to his parishioners on Thursday evening last.

Moving Pictures in China

By John Paddy Carstairs

CHINESE talkies are being made today, chiefly at Shanghai, and a very high level of production has been reached. Whereas sound booths are still used in the studios, they are going ahead experimenting with blimps and other modern improvements, and not even in Elstree or Hollywood is there the enthusiasm that they have in the Chinese studios.

The Chinese studio technicians read up all they can about Hollywood and English methods and ask a million questions on technicalities and are more than eager to lap up any new information. Such questions as where the "mike" should be placed, lighting, the "bomb" type of mike, and the super-speed film are discussed.

Some studios have had American technicians and, being very quick to adapt themselves to imitating, have soon mastered the idea of talkies. Moviolas, Film Cartoons, Multicolour, and labs. on the studio premises are some of the things that China already has had. The finished pictures have to be made much cheaper than in U.S.A. or anywhere else, but they show a high quality of production and good technique.

Such things as trucking shots are difficult owing to the fact that booths are still in existence. Photography is usually rather flat but good, art direction very imaginative, sound O.K. and acting excellent.

At the Star Company they have the only two Mitchells in China and their own lab. in the studio grounds. All productions here are made in a very modern way with up-to-date settings and novel production values.

Work takes place at the Chinese studios at night, as this eliminates all the day-time noise and avoids the oppressive heat in the hours between dawn and sundown.

At the kinemas in Shanghai I found English films well represented. The British colony have made a demand for more British pictures. "Service For Ladies," "The Middle Watch" and "The W Plan" were all being shown while I was there.

"MICHAEL AND MARY"

M.C.C. TEAM AT MELBOURNE SHOW

Members of the M.C.C. team attended in force at the gala opening of "Michael and Mary" at the Athenæum Theatre, Melbourne, and after the screening were entertained by British Dominions Films, Ltd.

The State Premier (Sir Stanley Argyle) welcomed the team in an appropriate speech, and the vice-captain (R. E. S. Wyatt) replied on behalf of the team. The theatre was packed to capacity with a distinguished audience, and the Gainsborough version of A. A. Milne's romantic play was received with enthusiasm.

EXIT THE ELECTRIC, WESTON

Weston-super-Mare's first picture house, the old Electric, is now being demolished to make room for a block of shops. The Electric had a prosperous career until more up-to-date kinemas were erected in the town. Then it fell on evil days, though an attempt to revive it was made by Mrs. Rouse, who took it over, installed talkie apparatus, and re-named it the Premier. The house has been closed for some time.

NOTTINGHAM KINEMA RENAMED

The British Cinema, Parliament Street, Nottingham, which was acquired by the People's Kinema Co. a little time ago, has been renamed the Regal. It was previously styled the Parliament Picture House, but was changed to the British Cinema when Percy Artingstall took over and ran a 98.2 per cent. British programme.

At the invitation of the Hull Kinemas, Ltd., the Lord Mayor of Hull and civic officials attended a screening of "The Doomed Battalion."

De Groot, the famous violinist, recently filmed for Pathe Pictorial

PATHE'S LATEST

DE GROOT FILMED FOR PICTORIAL

DE GROOT, that master violinist, whose playing has so often delighted countless numbers of people from the stage and over the ether, can also be heard through the medium of the screen.

He has made a film for Pathé Pictorial and subscribers will be able to enjoy his faultless rendering of the ever-popular "Song of Songs," which forms part of the programme of a current issue.

Pathé Film Ice Hockey Aces

Continuing their interesting series of "Sportlights" in which the leading lights of various branches of sport are brought to the screen, Pathé recently filmed the Grosvenor House Canadians, an ice hockey team, who demonstrated the high spots of that fastest and most thrilling of sports.

Introduced by Charles Eade, of the *Sunday Express*, the team played a match game and also, in a special stunt, illustrated the way in which various passes are made.

A particularly interesting feature of this film is the introduction to the public of James Carr, English Ice Hockey International.

Maurice Winnick's Band

Well-known concert artistes, variety entertainers and broadcasters are frequently found among the celebrities featured in Pathé Pictorial and Pathétone Weekly, and at a recent entertainment at the Carlton Hotel, Pathé filmed Maurice Winnick and his Orchestra, so popular with wireless fans. They will be seen in the current issue of the Pathé Pictorial, playing that gay and catchy tune from "Sleepless Nights," "I Don't Want to Go to Bed."

"LORD CAMBER'S LADIES"

MIDNIGHT MATINEE AT THE REGAL

Arrangements are now completed for the big charity screening of the B.I.P. picture, "Lord Camber's Ladies," starring Sir Gerald du Maurier and Gertrude Lawrence, at the Regal on Thursday, February 2.

The function, which is being organised by Lady Mount Temple in aid of Charing Cross Hospital, will take the form of a midnight matinee. Tickets, one guinea, 10s. 6d. and 5s., are in great demand, and in view of the additional entertainments which are being organised a crowded house is anticipated.

In addition to the film programme, a grand variety entertainment will be given, details of which and of other arrangements will be announced later.

MIDLAND STAFF PARTY

Through the enterprise of their managers, Harry Yorke and Ronald Brunt, the combined staffs of the Adelphi, Hay Mills, and the Alhambra, Moseley Road, enjoyed a New Year's Eve party and dance at the Adelphi Theatre.

Roland Lea (Midland area supervisor for A.B.C.) attended the function.

Scenes from the B.I.P. picture LORD CAMBER'S LADIES, starring Sir Gerald du Maurier and Gertrude Lawrence, which is having a midnight screening at the Regal in aid of the Charing Cross Hospital

£30,000 KINEMA PROPOSAL KILLED

WATERLOO APPLICATION REFUSED

OPPOSITION by the proprietors of three picture theatres and by a number of church organisations has thwarted the enterprise of a group of investors, headed by Coun. R. Duncan French, who proposed to spend £30,000 in building a new kinema in Crosby Road North, Waterloo, near Liverpool. It was proposed to form a private company, which had the funds required to make an early start.

Coun. R. D. French applied to the magistrates at Liverpool on Friday for the approval of the plans which had been prepared by A. E. Shennan, F.R.I.B.A. He explained the theatre would seat 1,600 people (1,050 on the ground floor). There would be accommodation for about 250 cars.

Posters or Press?

Maxwell Fyfe (for church objectors): The posters that will be exhibited will not be very helpful to the church's work, do you think?

Mr. Shennan: We don't worry very much about posters. We depend more on the Press.

Mr. Gamon: Is the district not in close touch with town for its amusement?

Mr. Shennan: Yes, but the tendency nowadays is to build these "super" theatres in the suburbs so that people may avoid going into town.

Money

Hartley Shawcross (for objecting kinemas: Waterloo P.H., Regent P.H. and Winter Garden): Do you know that £5,500 has been spent on the Regent Cinema?—Yes.

Are you a considerable shareholder in the Regent?—I have a few shares.

And £3,000 on the Winter Gardens?—I would not disagree.

And £2,800 on the Queen's?—I would not argue with that.

Present Accommodation

It was stated that this would be the first building specially designed for talking pictures in the district. There were seven kinemas in the area, which, including Sefton, Great and Little Crosby, Waterloo, Seaforth, and Litherland, covered 15,000 acres, with a population of about 69,000. The Queen's, Waterloo, was built in 1911, enlarged in 1927, and had accommodation for 700; the Winter Gardens had been in turn a gymnasium, a kinema, a music-hall, a theatre, and now again a kinema; the Regent, Crosby, over a mile away, was built in 1919, and had accommodation for 1,150; the Corona, Great Crosby, was also built in 1919, with accommodation for 1,150; the Palladium, Seaforth, was built in 1913, and would hold 1,000 people; the Stella was built in 1919, and the Coliseum, of the same year, had about the same accommodation as the Regent. The new kinema would be on the main road from Liverpool to Southport, and would occupy a very central site.

Mr. Shawcross: Would it surprise you to know that the kinemas are playing, leaving out Saturday, at something less than 50 per cent. of capacity?—Mr. Shennan: No. It shows that there is a demand for something better in the neighbourhood. Kinemas are out of date in five years now.

The kinemas are not doing very well?—It goes to show that they are out of date.

Mr. Maxwell Fyfe said no demand had been proved for a kinema in this place. It was unfair to put a kinema next to a church which had been there for 20 years.

The magistrates *did not* approve of the plans.

PUBLIC CONTROL OF THE TRADE

URGED BY COMMISSION'S SECRETARY

"There is a rising tide of interest in the constructive use of kinematography. It is no use meeting this rising tide with feeble barriers of restrictions and closer censorship. There must always be some sort of public control over public exhibitions. But the censorship at its best is negative; and it is impossible to make restrictive force into a positive agent of improvement."

This statement was made by A. C. Cameron, M.C., M.A., Secretary for Education, Oxford, and Joint Hon. Secretary to the Commission on Educational and Cultural Films, at the North of England Education Conference held at Chester. Hollywood, he said, had produced some very bad films, but it had also produced some very good ones—*e.g.*, the epics of Western Colonisation and the comedies of Mr. Chaplin. British films, like those of other countries, have been good—and bad.

"It is not possible to isolate the educational and cultural film or to separate their production from the entertainment film industry."

The National Film Institute, if and when set up, must be free from any suspicion of attempting to exercise bureaucratic control over entertainment; it must be founded in close co-operation with the film Industry as equal co-partners with educational interests and the general public.

SHEFFIELD ELECTRICITY "CUTS"

The Sheffield City Council, at their meeting on Wednesday, approved a reduction in the electricity charges for large consumers. The concessions include an arrangement for 20 per cent. of the units used for lighting to be charged at the power rate, viz., 1d. per unit.

The electricity department is also prepared to negotiate special prices when the maximum is not less than 100 k.v.a. per annum.

Jean Hersholt who is appearing in HEARTS OF HUMANITY, which P.D.C. will Trade show this week

C.E.A. PRESIDENT VISITS NORTH

Arrangements for Scottish Trade Ball

THE annual meeting of the Scottish Branch C.E.A. will be held on Wednesday, January 25. R. E. Richards, President of the C.E.A., and Mr. Fuller, General Secretary, are coming North to attend the meeting. The visit of the President to Scotland should create considerable interest, and there is likely to be a big attendance of members.

Hamilton Burglary

An attempt was made on Monday, December 31, to burgle the Regal Cinema, Hamilton. Burglars entered the manager's office and removed the safe, which they took into a corridor and endeavoured to blow open by means of explosives, but the door resisted all attempts to open it, and the burglars had to go away empty-handed.

Cinema Ball

Arrangements are rapidly taking shape for the thirteenth annual effort run by the Cinema Club (Glasgow). Slides and talkie records are now announcing the fact to all audiences, and tickets are on sale at all kinemas.

It is hoped to introduce some striking novelties at this year's carnival.

Pals' Presentation

On Wednesday, January 4, James Drummond, of the Crown Cinema, Glasgow, was presented with a silver cigarette case from the Apsley Branch of the Pals' Association as a token of gratitude for his provision of a free entertainment. During the festive season, over 2,000 children and adults have enjoyed Christmas and New Year treats in the Crown.

The Rising Generation

Old friends of James McBride and Archie Twaddle will be interested to learn that they have been adding to their responsibilities. On January 2 Jimmie added another daughter to his family circle, and Archie is now the proud possessor of a bonny, bouncing boy. Best wishes to both stalwarts.

Making Headway

His many friends in Glasgow learned with regret of the serious illness of Tommy Murphy, one of the old-timers of the road, but we are pleased to report that Tommy has passed the crisis and is on the fair road to recovery.

Paisley La Scala Changes

Several changes have taken place with regard to the directorate of La Scala P.H., Paisley.

Alex B. King has been appointed chairman and managing director. The manager, P. Travers, has been made a director of the kinema.

J. Reed took over the management of La Scala, Sauchiehall Street, Glasgow, on Monday, January 9. H. Glenrly succeeded him at the New Grand, Cowcaddens.

Dumfries Manager Dead

His many friends in Glasgow learned with deep regret last week of the death of John R. Haddow, who, for the past eleven years, has been manager of the Lyceum Theatre, Dumfries. Mr. Haddow was a member of the executive of the Scottish Branch C.E.A. and represented the South of Scotland at the Glasgow meetings.

Rules Alleged Broken

The Scottish U.S.S.R. Film Society were making arrangements to hold a show of Russian films last Sunday evening (January 8), but the Glasgow magistrates refused to grant a permit on the grounds, it is understood, that at previous shows non-members had gained admission contrary to the regulations that only members should be admitted.

"Discord" Trade Show

Jack Hamson, of Paramount Pictures, has arranged the Trade show of "Discord," in Green's Playhouse, on Wednesday, January 25.

Correction

The sound system installed at the New Bedford, Glasgow, is RCA, not Western Electric, as was stated in the *Kine* of December 29.

There will be no Cinema Club luncheon on Friday next, owing to the difficulty of fixing a programme.

NORTHERN IRELAND'S "A" BAN

Church to Launch Fresh Attack Against the Trade

GALWAY TO HAVE NEW SUPER

THE fight over the "A" film ban is far from ended and in Belfast and Londonderry the supporters of the promised ban are launching their campaigns. The Film Committee of the Churches state that in a few days they will launch, through its individual members, a campaign in which they will attack talkies under the heading of "Movies and Morals."

At Londonderry, where the Council has declined to put the "A" film ban into effect, the critics are demanding that the Film Censorship Committee appointed by the Council should resign as they have not banned any films since they were appointed and they allege that any number of films have been shown which are unfit for anyone to see or hear.

The Committee, however, do not intend to resign, but are going to stick to their guns. If their critics, they state, will tell them which films they have any complaints about, they will see them, but seeing that no complaints have been lodged and that the films in question have been passed by the British Board of Film Censors, they do not intend to take any action.

Sunday Opening

Although Sunday opening is not permitted in Belfast and one or two other places, the privilege has been accorded to many districts in Northern Ireland. A campaign is now being started in these latter areas to impose a regulation making a charity contribution obligatory. It is being suggested that exhibitors should hand over 7½ per cent. of their takings from Sunday shows for distribution to charity.

The kinemas have decided to refuse to do this, and when the matter arose at Strabane, the local Council was informed that the idea suggested was not a general one, but they were prepared to give the entire proceeds of one Sunday night to charitable objects and bear the entire expense of running such a performance.

There was only one objector to the idea, but the main body of the Council decided that it was a very good and kindly offer on the part of the owners of the Pallidrome, and they decided not only to accept it but to write them a letter of thanks for their generosity.

The arrangements for the performance and the distribution of the proceeds are to be left in the hands of the chairman of the Council and the management of the kinema.

First Irish Talkie

It is announced by Louis Elliman, Ltd., of Dublin, that he has secured the distribution rights throughout Ireland for the first all-Irish talking film, "Sweet Inniscara."

This picture was made during last summer by the Irish Sound Film Co., of Cork, and it has already played to great success in certain parts of the United States.

The film is at present in the course of editing and on completion of this Mr. Elliman is arranging a private viewing for the Press.

At Galway

Walter McNally, of Dublin, has completed his plans for a new kinema at Galway, which will cost at least £18,000, will take about eight months to build and will seat 1,400 people.

In the meantime, Mr. McNally has promised the local Council that he will carry out alterations and improvements to the Empire Cinema, of which he is already the owner. The alterations consist of a new asbestos fireproof roof, which will cost about £2,000, and certain structural alterations, plus a new exit.

In Brief

The Lord Mayor of Belfast, Sir Crawford M'Cullagh, presided at the treat to 1,500 poor children at the Classic, Belfast, organised by W. H. M'Dermott.

The question of the claim for copyrights from exhibitors for playing the "Soldier's Song" in the Free State will be decided in the near future as the test case has been listed for hearing in the Hilary sittings of the High Court, Dublin.

There was a crowded house at the Hippodrome, Belfast, when George Dobler was presented with the Bermill Cup for having the best returns for evening performances in the local A.B.C. circuit. The presentation was made by Lieut.-Commander Harcourt, the chairman of Belfast Police Committee.

WHITE CINEMA CLUB

MEMBERS DO WELL IN MUNICIPAL ELECTIONS

Reports were received at the January meeting of the White Cinema Club, Belfast, as to the attitude of various Councils to the Ministry of Home Affairs' letters in regard to bans on "A" films.

The committee was instructed to keep in touch with matters and take such action as it considered appropriate when necessary.

In regard to the arrangements made for the threatened railway strike, it was agreed to write and thank renters for having made all arrangements should the strike take place, and also to point out that the present danger of no supplies would not be removed until January 23.

Congratulations

Congratulations were extended to the members who had been successful in being returned at the municipal elections, and also to George Dobler on his having won the Bermill Cup, the hope being expressed that he would carry off the trophy for the whole of the country.

Coun. George Gray, the treasurer, reported that he had received acknowledgments from all the charities to whom they had sent gifts at Christmas, and further that members had visited workhouses and distributed sixpences to all the children there. In regard to the annual ball matters were going along very well indeed, and it was hoped that the event would be a great success once more.

Municipal Election Successes

The White Cinema Club has every right to be well satisfied with its representation on the Belfast Council, writes the *Kine.* correspondent. It has not lost any of its supporters, and in addition its opponents have been put to the trouble of having to fight for their seats instead of getting unopposed returns.

In one case a member of the Club, after many years, was refused the Party ticket after being recommended by his executive to the full ward association, and a new candidate was put forward to oppose him. Nothing loth, Councillor George Gray, J.P., decided to go forward as a "White Cinema Club" nominee, and the would-be opposition, on hearing this, decided to give him an unopposed return.

Sir Crawford M'Cullagh, the Lord Mayor of Belfast, and a director of the Classic, Belfast, was given an unopposed return, and has also been asked to accept the Lord Mayoralty for the sixth time.

Coun. Jimmy Boyle, of the Arcadian, has also been returned unopposed, but Coun. M'Clelland has to fight for his seat. It will be recalled that he was one of the two members responsible for the banning of "Frankenstein." Coun. T. R. Dunseith, at Portrush, who has the local Picture House, has also been returned unopposd.

Marie Dressler and Polly Moran in PROSPERITY (M-G-M) which had an enormously successful week at the Empire recently

Harry Langdon (2) and Vernon Dent (1), the new Ideal comedy team

LAUGHTER PAIR OF IDEAL SHORTS

Langdon and Dent in New Talkomedies

THE advent of what, it is suggested, is an ideal Ideal Comedy team, is reported by Ideal, who are sponsoring the merry pair—Harry Langdon, the moon-faced comedian, whose face, a study in hilarious vacancy, is in itself a fortune, and Vernon Dent, that gentleman of generous proportions, who provides an admirable foil to the irresistible Langdon.

This admirably chosen team, both members of which come to the screen with an established reputation, has been starred by Educational Films of America in a number of smartly produced comedies, frankly slapstick in character, and abounding in situations that are certain to rock the cinemas of these isles with laughter.

The first of these team comedies, "The Big Flash," was very well received by the Trade, and augurs well for the series. The second, "Tired Feet," and the third, "Hitch Hiker," are completed, and will be shortly seen in London.

As a matter of interest to both Press and exhibitors, Ideal were the first to introduce Harry Langdon to the English public before that comedian attained to feature stardom. The arrival of talkies found him in great demand, and he made several important features for various companies. Now the pendulum swings back again—with Langdon returning to his first love—and the gifted, moon-faced comedian co-stars in what is certain to prove a highly diverting series of Talkomedies.

The decision to team Harry Langdon with Vernon Dent, and to publicise this amusing duo, is an experiment that should be well worth watching.

◆

LIQUOR LICENCES

SUNDERLAND ALLOWS CONTINUANCE

The question as to whether theatres which have been converted into talkies should be allowed to retain their bar licences was raised at a meeting of the Sunderland Watch Committee. A member argued that the liquor licence had automatically ceased, inasmuch as it was granted to the Empire Theatre, upon which the question arose, when the theatre was running music-hall shows, plays and musical comedies, operas, etc. The privilege of having bars, he pointed out, did not apply to ordinary kinemas.

Other members controverted this view, pointing out that the place was still available for such productions, which it might resume playing. Another member remarked how farcical it would be to only allow the bars to be open when these shows were being staged and closing them during the talkie weeks. Patrons would never know whether they could have a drink this week or next.

Eventually the Committee decided to allow the bars to be open every night as in the past.

◆

CINEGRAM COMPETITION

FIRST PRIZE AWARDED

At the Blue Halls, Hammersmith, last Friday, a pleasing ceremony was performed by Molly Lamont, who presented the first prize, a Hillman motor-car, and cheque for £50, to Edwin Croombs, a local resident, the winner of the recent "Cinegram" competition promoted on behalf of the Cinematograph Trade Benevolent Fund.

Nat Dix, the Blue Halls manager, introduced Molly Lamont, who, in a happy speech, handed Mr. Croombs the driving licence for the car. The Mayor of Hammersmith presented the winner with the cheque for £50. R. C. Viveash, the secretary of the Fund, briefly thanked the management for kindly allowing the event to be held at the Blue Halls.

"ATLANTIDE" FOR CIRCUIT

It is announced that the great Pabst super of the Sahara, "Atlantide," has been booked by A.P.D. to all theatres on the A.B.C. circuit.

"Atlantide," which is now running at the Academy Cinema, Oxford Street, W.1, is being retained for a third week, owing to its enormous success.

ALD. BALLARD, O.B.E.

KINEMA PROMOTER'S HONOUR

Big Interests in Midlands

THE honour accorded to Ald. F. J. Ballard by the award of an O.B.E. in the New Year Honours list was briefly referred to in last week's *Kine.* Our Midland correspondent writes: The appointment of Ald. F. J. Ballard as an Officer of the British Empire (Civil Section) in the New Year Honours List is a fitting tribute to one who has wide interest in the Midlands, not forgetting the exhibiting Industry. Born at Rowley, of poor parents, Ald. Ballard is a self-made man and not ashamed to own the fact. Surmounting innumerable difficulties in his youth he progressed to the position of engineer, in which capacity he worked in several of the local establishments.

Later, he inaugurated the firm of J. Ballard and Co., of Tividale, the works of which now cover an area of many acres. In the field of politics he is a Liberal and once contested Dudley for Parliament under that flag in a three-cornered fight.

In the entertainment world he can claim associations extending over a period of many years. His was the moving spirit behind the scheme for the erection of the Criterion Cinema at Dudley, which was later acquired by the P.C.T. group and now under the regime of the Gaumont-British Corporation. Other schemes of Ald. Ballard are the Central Theatre, Stourbridge, and the Central Theatre, Kidderminster, of which he is managing director. His latest enterprise is the new Central Theatre, which is in course of erection at Cradley Heath. He was Mayor of Dudley 1927-1928, and throughout his life has been a keen fighter for the advancement of the Dudley Guest Hospital.

Obituary

SHOWMAN'S SUDDEN DEATH

PASSING OF G. W. TALLENTS

G. W. Tallents, manager of the Empire Theatre, Chatham, and formerly manager of the Picture House associated with the Empire, was found dead in a chair in his office on Thursday last.

The deceased, who was 56 years old, was formerly a journalist and closely associated with Lincoln City and Gainsborough Football Clubs.

H. W. Webster, manager of the Leicester Floral Hall, has been appointed to the management of the Empire, Chatham.

Director's Tragic End

At the inquest on H. Lionel H. Smith, a director of the Oldfield Kinema, Bath, who was found dead in a gas filled bathroom, a verdict of "Suicide during temporary insanity" was returned.

At the funeral service in St. Michael's Church, Bath, last Thursday, the Oldfield Kinema was represented by Councillor W. H. Crossman (chairman of directors), Messrs. E. Swan Taylor and G. Humphries (directors), W. A. Sparrow (secretary) and Arthur Maunder (manager).

Death of Mrs. Mulford

We regret to announce the passing of Mrs. Mulford, widow of E. Mulford, who was for many years one of the proprietors of the Park Picture House, Bristol. Before her long illness Mrs. Mulford was often to be seen at Trade functions in Bristol. She lost her husband in February of last year, and their only child, a daughter, died a few years ago. Mr. Mulford was one of the earliest suburban exhibitors in Bristol.

The funeral took place at Canford Cemetery, Bristol, on Monday. Included amongst the floral tributes were wreaths from the Bristol branch of the C.E.A., Mr. and Mrs. Oliver J. Pugsley (Pugsley Circuits), and Mr. G. H. Blackburn and Miss A. Hogg (New Palace Theatre, Bristol). Mr. G. H. Blackburn was amongst the mourners.

Gordon West's Bereavement

Exhibitors in the north-west country will be sorry to learn of the death of Joseph West, of Simon Jude and West, chartered accountants, 11, Victoria Street, Liverpool, of which firm Gordon Dudley West, secretary of the North Western C.E.A. is a member.

A native of Wigan, Mr. West, as a young man, was greatly interested in amateur theatricals, and left a firm of accountants to join the stock company at the Rotunda Theatre, Liverpool. Throughout his business career he was keenly interested in the theatre. He was 76 years of age.

JOHN BULL PRIZE WINNER

The widow of Mr. J. H. Tindle, of Sunderland, who at one time had a film agency and owned several picture halls, has been successful in winning the "John Bull" £2,000 prize. Mr. Tindle was one of the pioneers of picture-houses in the North, and was related to the late Mr. Richard Thornton, another entertainment pioneer. Mrs. Tindle's son runs the Cora Picture Hall at Southwick Road, Sunderland, and has other kinema interests.

CHRISTOPHER MANN'S NEW ADDRESS

Christopher Mann, the film publicist, has moved his premises from 52, Shaftesbury Avenue, to 14, Waterloo Place, London, S.W.1. Telephone: Whitehall 3061-4.

MEN AND MOVEMENTS

Harris Kamlish's New Appointment—H. W. Webster Promoted C. Crathorn's New Post—Presentation to Roy Purves—Circuit Supervisor, W. D. Milne

Harris Kamlish, who left the *Bioscope* five years ago to become advertisement manager of the *Film Weekly*, which he was instrumental in founding, has resigned from that paper to take up an important position on the advertising staff of Odhams Press, Ltd. The change-over will take place at the end of this month. His first association with the kinema Trade was as far back as 1910, when, as it happened, the firm he is about to join was printing the *Bioscope*, and he is thus renewing association with the organisation after many years, during which he has made very many friends in all branches of the Industry.

H. W. Webster, who has been managing the Leicester Floral Hall Picture Theatre for the past 18 months, has been promoted to the management of the Chatham Empire, which is also a Stoll theatre. Mr. Webster, who came to Leicester from the Ardwick, Manchester, is one of the youngest managers on the circuit, and is making great headway. His Leicester friends wish him success in his new post.

E. Bigny took over on Monday the managerial position, vacated by H. W. Webster, at the Leicester Floral Hall Cinema Mr. Bigny was stage manager at the Palace in its variety days, and later assisted Leonard Swanwick in the management.

Bernard McCullam, having vacated the assistant manager's post at the City Cinema, Leicester, is now followed by S. C. Cadogan, who has seen service in P.C.T. London halls. He is to assist E. D. Hainge, who is a great favourite at the Leicester City Cinema.

J. C. Pico, as manager of the Savoy, Newcastle (Staffs), retains for the second quarter in succession the Bermill Cup, given by Bert Miller, for the best average of matinée and evening attendances in the Liverpool and Potteries area of A.B.C.

Frank Chambers has been appointed manager of the Palace, Hanley, and Jack Barrington, the well-known local exhibitor, has been appointed booking manager and adviser to the company.

Charles Crathorn, manager of the Astoria Cinema, Aston Cross, Birmingham, has resigned his position with Associated British Cinemas, Ltd., and has joined C. S. Dent, of Tamworth, as manager of the King's Norton Palace of Varieties, Birmingham, and exploiteer for this circuit. A native of Birmingham, he was, prior to his appointment to the Astoria, manager of the Picture House, Erdington, Birmingham. Mr. Crathorn's flair for exploitation is well known in the Birmingham district, and his original methods in introducing his pictures to the public have been mentioned in the "Showmanship Section" of the *Kine.* on numerous occasions.

Roland Lea, A.B.C.'s Midland supervisor, was presented with a set of silver-backed hairbrushes as a Christmas gift from the managers of the Midland area.

Mr. Kearsley, of the Strand Cinema Co., Douglas, is spending a month's golfing holiday in Algeciras.

Charles H. Sanders, who, for the past six or seven weeks, has been with the British Lion Film Corporation at Musicians' Buildings, Birmingham, has accepted an invitation to return to 1-5, Hill Street, where he resumes managerial control of the Sterling Film Co.'s Midland branch.

Maurice Myers has been appointed manager of the Birmingham branch of the British Lion Film Corporation, in place of C. H. Sanders.

H. P. Jones has been transferred from Warner's Manchester branch to fill the post vacated at Birmingham by Maurice Myers.

L. Byrne, secretary-manager of the Oxford Kinema, Dukinfield, is in the local hospital suffering from a fractured leg.

Percy D. Aubin, manager of the Savoy, Blackburn, has been awarded a Universal Pictures Showman's certificate and a cheque for a guinea by the company for his exploitation of their subject, "The Doomed Battalion." A description of Mr. Aubin's smart vestibule display appeared in the *Kine.* on December 29.

Major Clifford has left the Regal, Uxbridge, to return to his former position as manager of the De Luxe, Gloucester.

Lifton Head, whose orchestra is now entertaining patrons of the Windsor Theatre, Bearwood, near Birmingham, has had an interesting career. He studied the violin at an early age and gained first orchestral experience in the Bath Municipal Orchestra, playing at the Bristol and Cardiff festivals and leading concerts in the West of England. At 20 he was appointed leader of the second violins of the Bournemouth Symphony Orchestra, and played under well-known conductors and composers. In 1922 he came to the Futurist, Birmingham.

R. E. S. Powell, who has been attached to the Manchester branch of Butcher's Film Service, Ltd., as traveller, for the last two years, has succeeded F. Coop as Liverpool representative of the company. His place at Manchester has been filled by **Bert Denvers**, who was at one time on the staff of W. and F. Stanley Pink, is the Lancashire manager for Butcher's and has his headquarters at Manchester.

C. Berryman, formerly with Cinema Traders, is now with the newly established Bauer, Ltd., whose premises in Warner House, Wardour Street, will be opened shortly. He hopes to meet old friends at a demonstration of Bauer apparatus which is shortly being arranged.

Douglas Brown, organist at the Paramount Theatre, Newcastle, was so successful in his broadcast from the theatre a month ago that the B.B.C. invited him to give a second performance "on the air," and this was equally popular.

Roy Purves, supervisor of A.B.C. kinemas in the Manchester area, was, last week, made the recipient of a Christmas gift from the managers under his charge. The gift took the form of a handsome oak cabinet canteen of cutlery. Mr. Purves has an extensive knowledge of the entertainment business overseas as well as in this country. He has held several important managerial positions in Australia.

T. O'Brien, we are informed by management committee of the N.A.T.E., has been elected, by the ballot vote of the members, general secretary of that body, and is the recognised national officer to deal with matters on its behalf.

Coun. N. M. Hughes, of Bilston, and his wife, to celebrate their silver wedding, invited the unemployed married men of Bradley, numbering 350, to tea in the schoolroom, and later entertained the party at the Bradley Cinema.

F. Pierson-Webber, who has been for a considerable period "on tour" on the Sidney Bernstein circuit, has been appointed as resident solo and orchestral organist at the Kensington Kinema, W., where he succeeds George Pattman, F.R.C.O. His new duties commenced on Monday, January 2.

Rupert Todd, who has been manager of St. George's Hall, Leeds, since last September, has been transferred to a similar position at the Scala, Leeds.

Len Shaw, manager of the Sheffield Picture Palace (Union Street), who has been seriously ill for some weeks, has recovered sufficiently to resume his duties.

Coun. Anthony Oates, chairman of the directors of the Brighton Electric Theatre, Newcastle, is the senior councillor in Newcastle City Council, and it is expected that he will succeed to a vacancy on the aldermanic bench, caused by a recent death. He is an ex-Lord Mayor and an ex-Sheriff of the city, and he has held his seat on the City Council, without interruption, since November, 1913. He is vice-chairman of the Corporation Transport and Electricity Committee. Ald. J. W. Telford, who is vice-chairman to Mr. Oates on the Brighton directorate, was elected an alderman a few months ago, and is the present Sheriff of the city. The third kinema proprietor on the City Council, Ald. John Grantham, received his premier honour in November. He, too, has occupied the office of Sheriff.

Alderman H. J. Watson, an ex-Mayor of Chesterfield, who has been made a borough magistrate, is a director and secretary of the Chesterfield Picture House Co. A chartered accountant by profession, he has been a member of Chesterfield Town Council since 1921, and is chairman of the Finance Committee. He is one of the founders and a past-president of Chesterfield Rotary Club, and is rector's warden at Holy Trinity Church.

W. Douglas Milne, manager of the Playhouse, Inverness, has been appointed circuit supervisor of kinemas owned and controlled by the company, whose chairman is Dr. Alexander Elgin, and whose film bookings are done through A. B. King, Glasgow. The group of kinema houses includes the Playhouse, La Scala and Central Hall, Inverness; New Pavilion and Breadalbane Hall, Wick; the Playhouse and Picture House, Elgin; the Playhouse, Peterhead. The same company is to erect a new kinema at Paisley.

E. A. Vincent, manager of Derby Hippodrome, was presented at the Christmas Eve performance with a gold watch by members of the staff. Mrs. Vincent was also presented with an early morning tea set, tray and chocolates. Mr. and Mrs. Vincent (the latter formerly well known as Val Gordon) were musical comedy and music-hall artistes before settling in Derby.

(*Continued at foot of next col.*)

RENTER'S CHANGES

STERLING AUGMENT SALES STAFF

Important Appointments

IT is announced by Louis Zimmerman that the sales organisation of the Sterling Film Co., Ltd., is being greatly strengthened. Very important announcements are due at an early date regarding the developments which have been in preparation for some time.

The new activities foreshadowed will, it is claimed, definitely establish the company amongst the foremost independent companies.

LOUIS DEAL

The following are the new appointments:—

Louis Deal, head sales organisation.

A. J. Eccles, in control of the South Wales territory.

Joe Caverson, in charge of Leeds branch.

S. Harris, covering East Coast territory.

Harry B. Harrison, covering Southern Counties.

D. Harrison, London representative.

C. H. Sanders, Controlling Midland territory.

NEW BRITISH LION APPOINTMENTS

PROVINCIAL REPRESENTATIVES

S. A. Myers, general sales manager of British Lion, announces the following new appointments as from Monday:—

Mark Cowan, transferred from Manchester to Glasgow branch office.

Alec Carwardine in control of the South Wales territory.

Maurice Myers as branch manager of the Midland territory.

Charles Bennett, transferred from Liverpool to Manchester, in charge of the Lancashire territory; **P. Kutner** to cover the South Yorkshire territory; **G. Kay** as representative for Nottinghamshire, Derbyshire, Leicestershire and Northamptonshire; **J. Hope** is now covering the West of England territory; **E. Colton** is Liverpool representative.

Eric Greenspan, the South Coast representative, is temporarily in charge of the East Coast and Home Counties.

U. A. PROMOTIONS

A. W. BOOKER AS CIRCUIT SALES MANAGER

Murray Silverstone, of United Artists, following the policy of staff promotion upwards, has now appointed Mr. Arthur W. Booker as circuit sales manager.

Mr. Booker started with United Artists in 1923 in charge of the booking department, and subsequently held the post of contract controller.

Leon W. Valley, who has been appointed to take charge of the U.A. contract control, and also the booking department, joined the U.A. in the booking department in 1925, having previously entered the film business in 1914.

WINADS SALES FORCE

HEADED BY G. O'CONNELL

The following appointments in the Winads organisation are announced by J. Wilson:—

Gordon O'Connell has been promoted to sales manager, after having represented Winads in London, South Coast and East Coast territories. Mr. O'Connell entered the Trade with the Fox Film Co. in London, and afterwards represented them in the London territories, Yorkshire and Lincs. In 1926 he joined National Screen Service.

A. E. Sowerbutts has been appointed representative for the South Coast, East Coast and Home Counties territories. Formerly with Butcher's, he is well known to the exhibitors on this territory.

I. M. Harwich has been appointed representative for Yorkshire and Lincs.

A.P.D. APPOINTMENTS

It is announced by Gilbert Church that Billy Suckling is now in charge of the London sales of the Associated Producing and Distribution Co., which Arthur H. Law is representing on the South Coast.

The East Coast is still covered by H. Davis, and the West of England by A. Charig.

Playing against Marks F.C. in the semi-final of the J. W. Smith Charity Cup, the Regal (Marble Arch) team were defeated by seven goals to two.

Fred Carlton, secretary of the Manchester and District Branch of the C.E.A., has returned to his home following an operation, and is making satisfactory progress. It is hoped that he will be able to attend the annual dinner on January 18.

Major E. Clifford, manager of the Regal, Uxbridge, is leaving shortly, to take up a similar position at Gloucester.

COLUMBIA PICTURES PRESENTS

JACK HOLT

IN

"MAN against WOMAN"

A battle of wits—of strength against beauty—of Man against Woman!

with

LILLIAN MILES

WALTER CONNOLLY

GAVIN GORDON

STORY BY KEENE THOMPON.
SCREEN PLAY BY JO SWERLING
directed by IRVING CUMMINGS

"MAN AGAINST WOMAN"

PROVINCIAL TRADE SHOWS

LEEDS	RIALTO	January 24th, 10.45 a.m.
CARDIFF	CAPITOL	January 25th, 11 a.m.
NEWCASTLE	STOLL'S	January 25th, 10.30 a.m.
LIVERPOOL	FUTURIST	January 26th, 10.45 a.m.
GLASGOW	LA SCALA	January 27th, 10.45 a.m.
BIRMINGHAM	FORUM	January 31st, 10.30 a.m.
MANCHESTER	PICCADILLY	February 2nd, 10.45 a.m.

DISTRIBUTED BY
UNITED ARTISTS

TO BE PRECEDED
BY THE
FOLLOWING FEATURETTE:

"BABES IN THE WOODS"

WALT DISNEY'S SILLY SYMPHONY IN ALLCOLOUR

(Technicolor).

COLUMBIA PICTURES

PROVINCIAL TRADE SHOWS:

LIVERPOOL	Scala	Jan. 24, 10.45 a.m.
BIRMINGHAM	Forum	Jan. 24, 10.30 a.m.
CARDIFF	New Imperial	Jan. 27, 11 a.m.
NEWCASTLE	Stoll's	Feb. 1, 10.30 a.m.
GLASGOW	Playhouse	Feb. 3, 10.45 a.m.
MANCHESTER	Piccadilly	Feb. 3, 10.45 a.m.
LEEDS	Rialto	Feb. 7, 10.45 a.m.

To be preceded by screening of the following Featurette:—

"TRADER MICKEY"
(Mickey Mouse)

COLUMBIA PICTURES
presents

No more Orchids

featuring
CAROLE LOMBARD
WALTER CONNOLLY
LOUISE CLOSSER HALE
LYLE TALBOT

from the Novel by Grace Perkins
ADAPTED BY KEENE THOMPSON

DIRECTED BY
WALTER LANG

'She gave up a fortune just to be wealthy in love'!

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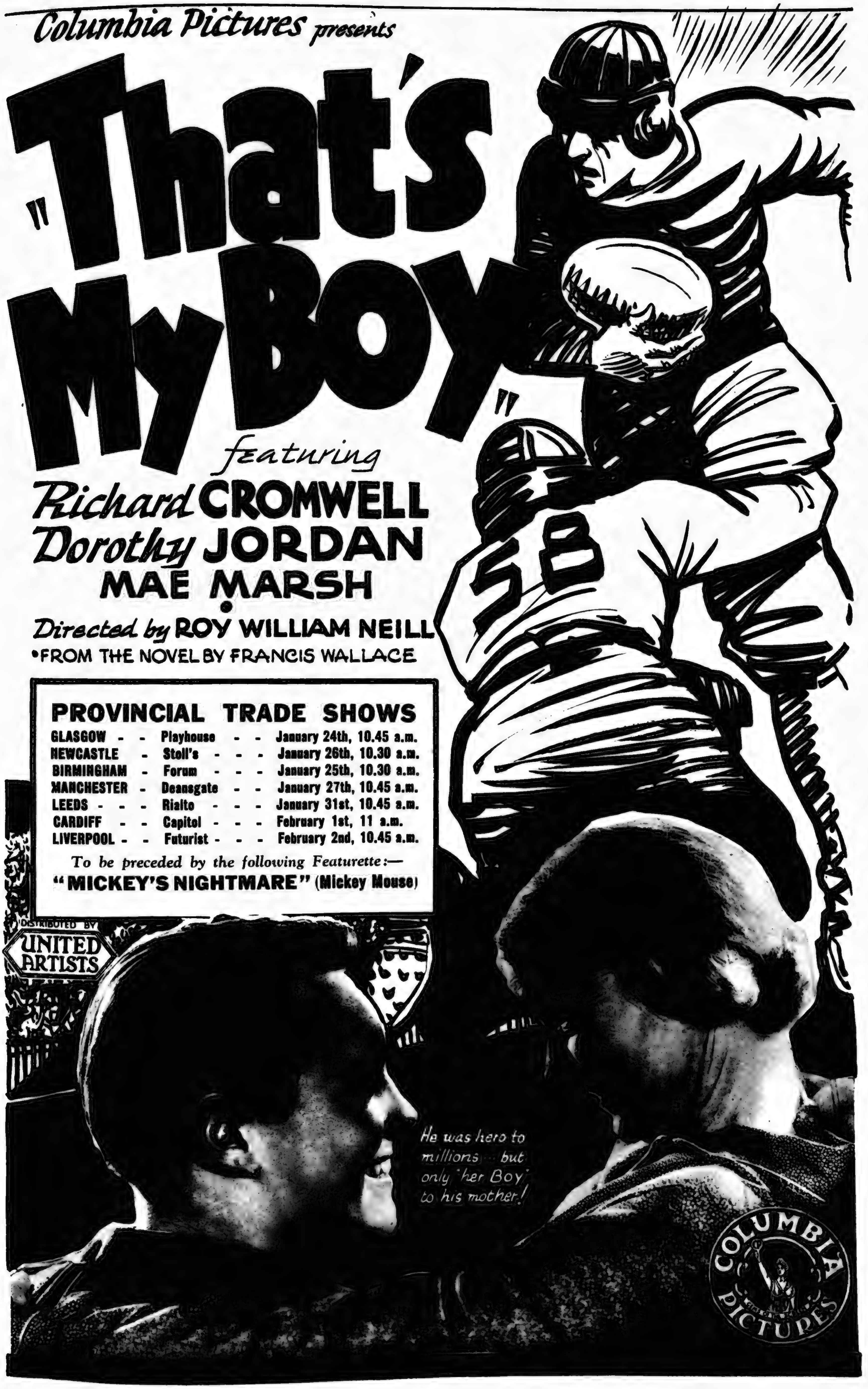
UNITED ARTISTS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DISTRIBUTED BY
UNITED ARTISTS
He was hero to millions — but only "her Boy" to his mother!
COLUMBIA PICTURES

Columbia Pictures presents

"That's My Boy"

featuring

Richard CROMWELL
Dorothy JORDAN
MAE MARSH

Directed by **ROY WILLIAM NEILL**
•FROM THE NOVEL BY FRANCIS WALLACE

PROVINCIAL TRADE SHOWS

GLASGOW	Playhouse	January 24th, 10.45 a.m.
NEWCASTLE	Stoll's	January 26th, 10.30 a.m.
BIRMINGHAM	Forum	January 25th, 10.30 a.m.
MANCHESTER	Deansgate	January 27th, 10.45 a.m.
LEEDS	Rialto	January 31st, 10.45 a.m.
CARDIFF	Capitol	February 1st, 11 a.m.
LIVERPOOL	Futurist	February 2nd, 10.45 a.m.

To be preceded by the following Featurette:—
"MICKEY'S NIGHTMARE" (Mickey Mouse)

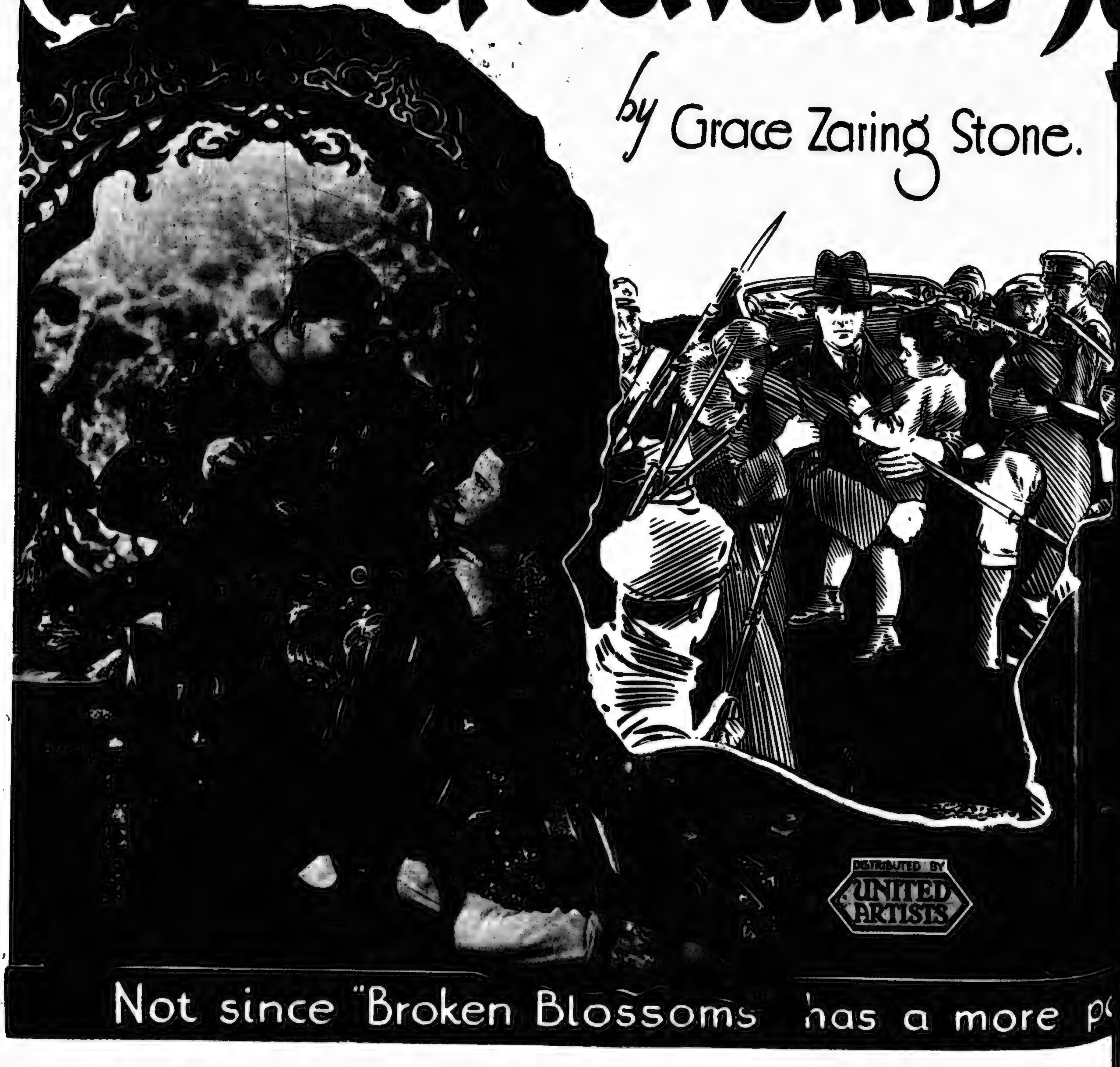
COLUMBIA PICTURES P

BARBAR
STANWY

in

"THE BITTER TE
# of GENERAL YEN

by Grace Zaring Stone.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UNITED ARTISTS

Not since "Broken Blossoms" has a more poigna

PRESENTS

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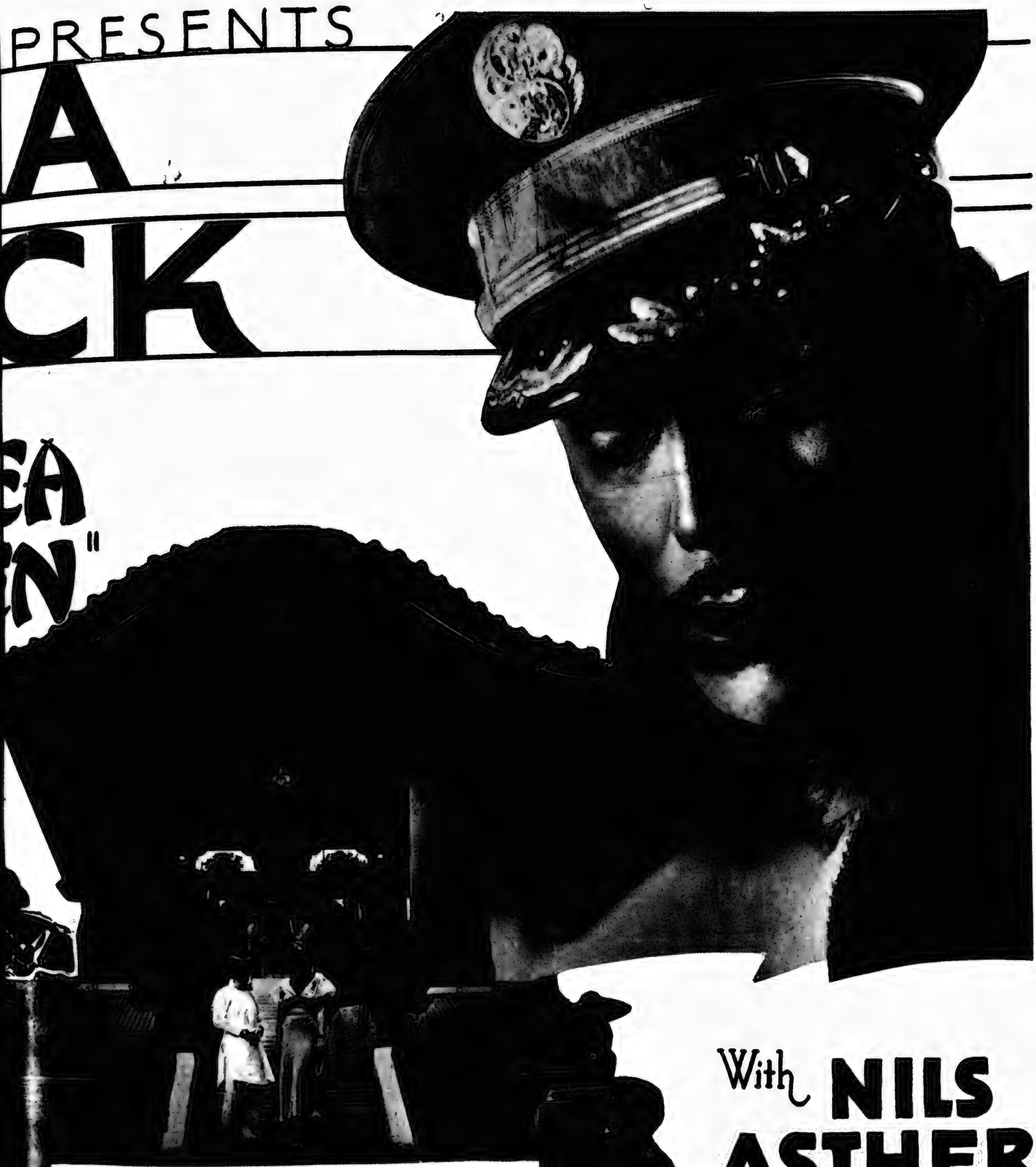


With **NILS ASTHER**
and a brilliant Cast
A
FRANK CAPRA
PRODUCTION

COLUMBIA PICTURES

PROVINCIAL TRADE SHOWS

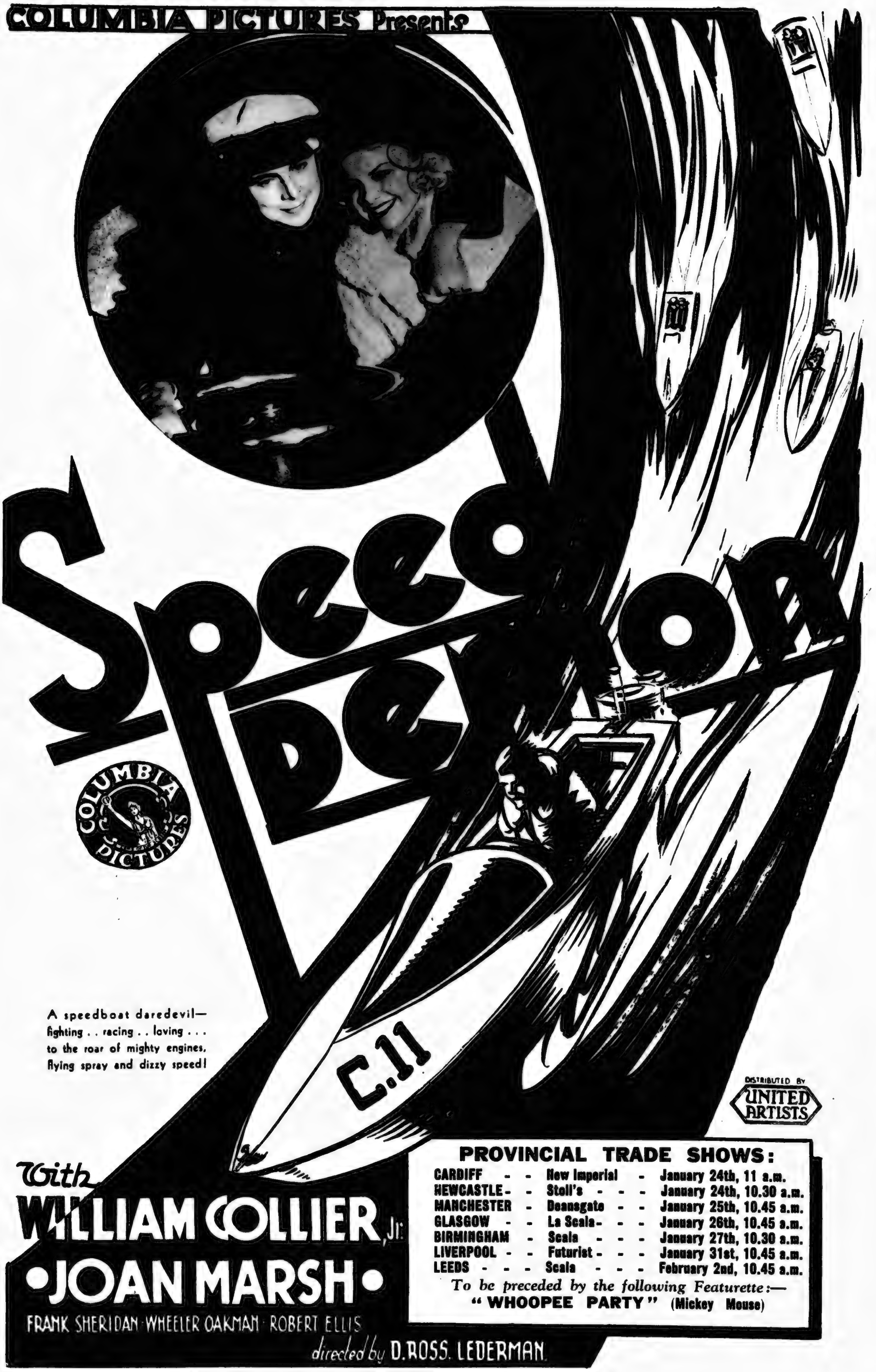
CARDIFF	NEW IMPERIAL	January 27th, 3 p.m.
MANCHESTER	PICCADILLY	January 31st, 10.45 a.m.
LEEDS	RIALTO	February 1st, 10.45 a.m.
BIRMINGHAM	FORUM	February 1st, 10.30 a.m.
LIVERPOOL	SCALA	February 3rd, 10.45 a.m.
GLASGOW	PLAYHOUSE	February 7th, 10.45 a.m.
NEWCASTLE	STOLL'S	February 9th, 10.30 a.m.

To be preceded by the following Featurette:—

"KING NEPTUNE"

Walt Disney's Silly Symphony in Allcolour (Technicolor).

ignant story of the Orient been screened.


COLUMBIA PICTURES Presents
Speed Demon
COLUMBIA PICTURES
C.11
DISTRIBUTED BY
UNITED ARTISTS

A speedboat daredevil—fighting . . racing . . loving . . . to the roar of mighty engines, flying spray and dizzy speed!

With
WILLIAM COLLIER, Jr.
•JOAN MARSH•
FRANK SHERIDAN · WHEELER OAKMAN · ROBERT ELLIS
directed by D. ROSS. LEDERMAN

PROVINCIAL TRADE SHOWS:

CARDIFF	New Imperial	January 24th, 11 a.m.
NEWCASTLE	Stoll's	January 24th, 10.30 a.m.
MANCHESTER	Deansgate	January 25th, 10.45 a.m.
GLASGOW	La Scala	January 26th, 10.45 a.m.
BIRMINGHAM	Scala	January 27th, 10.30 a.m.
LIVERPOOL	Futurist	January 31st, 10.45 a.m.
LEEDS	Scala	February 2nd, 10.45 a.m.

To be preceded by the following Featurette:—
"WHOOPEE PARTY" (Mickey Mouse)

COLUMBIA PICTURES
presents

Hard times knocking at the door
of a woman's soul.

VANITY STREET

COLUMBIA PICTURES

with

CHARLES BICKFORD

HELEN CHANDLER

AND

MAYO METHOT

Directed by NICHOLAS GRINDE.

PROVINCIAL TRADE SHOWS:

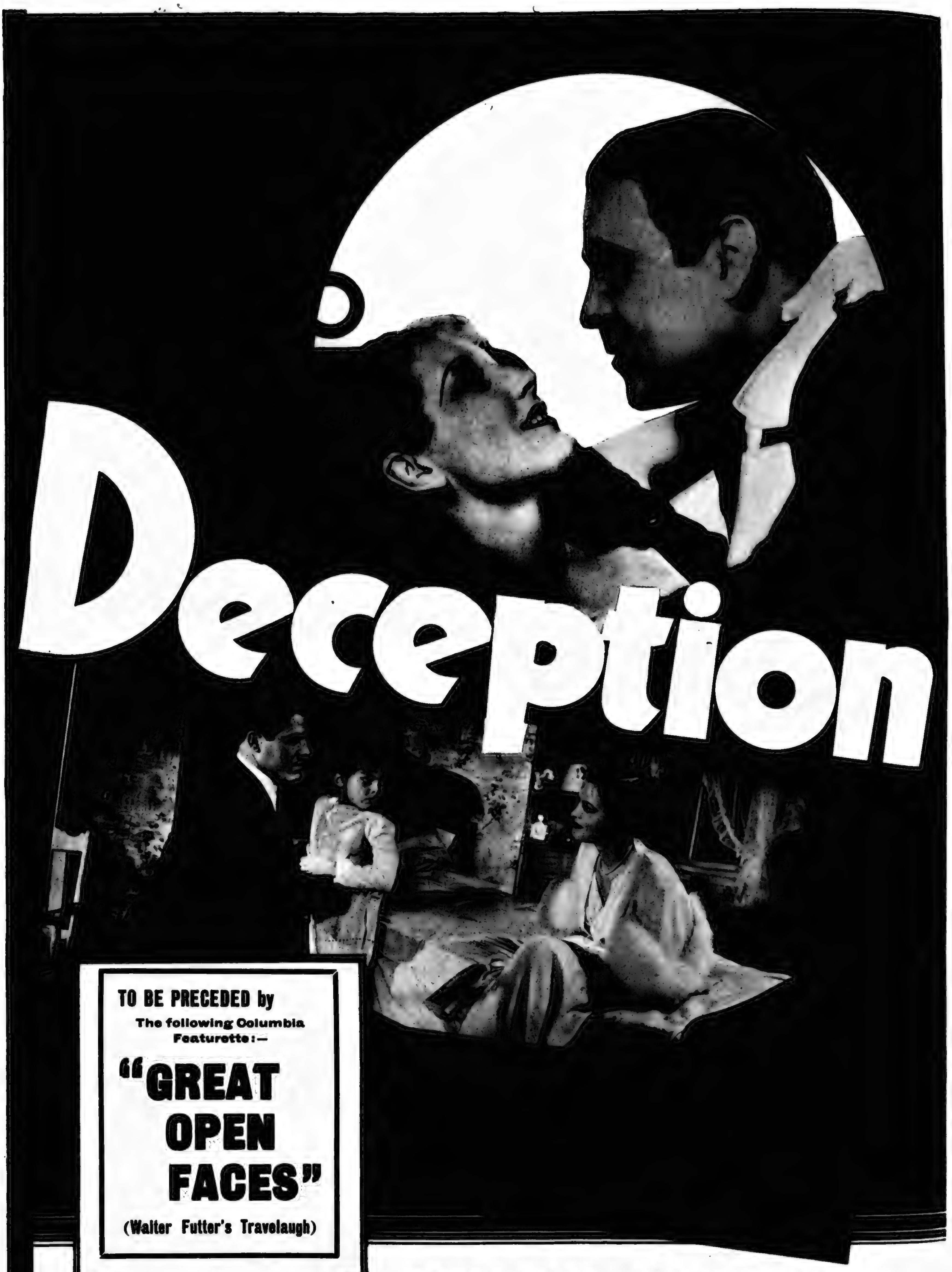
MANCHESTER -	Deansgate	- Jan. 24, 10.45 a.m.
LEEDS -	- Rialto -	- Jan. 25, 10.45 a.m.
BIRMINGHAM -	Scala -	- Jan. 26, 10.30 a.m.
LIVERPOOL -	Scala -	- Jan. 27, 10.45 a.m.
GLASGOW -	Playhouse -	- Jan. 31, 10.45 a.m.
NEWCASTLE -	Stoll's -	- Feb. 2, 10.30 a.m.
CARDIFF -	- New Imperial	- Feb. 3, 11 a.m.

To be preceded by the following Featurette:—

"FLOWERS & TREES"

Walt Disney's Silly Symphony in Allcolour (Technicolor).

DISTRIBUTED BY
UNITED ARTISTS



Deception

TO BE PRECEDED by

The following Columbia Featurette:—

"GREAT OPEN FACES"

(Walter Futter's Travelaugh)

PROVINCIAL TRADE SHOWS:

LIVERPOOL	**Palais de Luxe**	**Jan. 25th**	**10.45 a.m.**
MANCHESTER	**Deansgate**	**Jan. 26th**	**10.45 a.m.**
CARDIFF	**New Imperial**	**Jan. 31st**	**11 a.m.**
NEWCASTLE	**Stoll's**	**Jan. 31st**	**10.30 a.m.**
BIRMINGHAM	**Scala**	**Feb. 2nd**	**10.30 a.m.**
GLASGOW	**La Scala**	**Feb. 2nd**	**10.45 a.m.**
LEEDS	**Rialto**	**Feb 8th**	**10.45 a.m.**

B.I.P.'s "MAID" BREAKS B.O. RECORDS

PLAYING TO PACKED HOUSES IN THE PROVINCES

THE firm confidence of B.I.P. executives that in "The Maid of the Mountains" they have a feature which would prove an outstanding box office success has been apparent for some time, and important pre-release engagements in the key cities which matured last week have confirmed this by extraordinary results.

In every case the reports prove that exhibitors are having a New Year harvest in public support of a kind which augurs well for the realisation of the claim that 1933 will be a big year for B.I.P. product. There is no area in which the reports—and the returns—are not exceptional. At the Regal in London this picture opened to a large and enthusiastic audience this week-end.

The Midlands, represented by Birmingham, Leicester and Nottingham, are breaking records, while Coventry have extended their original one-week engagement to a further week.

Liverpool's largest kinema, the Forum, registered a bumper week, and in South Wales a concurrent run with an exceptionally powerful opposition played to record-breaking business at both houses. The same story comes from the South Coast with another double run at Brighton.

There is abundant evidence from all centres that the public are keenly appreciative of seeing spectacular scenic action to the classic music many have heard hitherto only by means of gramophone, vocal concerts or orchestral performances, whilst the older generation are also attracted to the revival of what is still regarded as one of the most pleasant memories of the stage before the film found its voice.

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"BIG BROADCAST"

PARAMOUNT'S PUBLICITY CAMPAIGN

Details of arrangements which have been made by Paramount's publicity department in connection with the release of "The Big Broadcast" reveal the many angles of interest in this production which are being exploited in bringing it to the notice of an extraordinarily wide public.

The successful run of the film at the Plaza, coupled with the Press praise of its entertainment qualities, helped to set going a wave of tremendous interest which will be keyed up to a steadily increasing momentum by the scheme of exploitation now being inaugurated.

Bing Crosby, Burns and Allen, the Mills Brothers, the Boswell Sisters, Arthur Tracy (the Street Singer), Vincent Lopez and his orchestra, and Cab Calloway and his orchestra are established recording stars. Big possibilities are opened up by the publicity schemes being put in hand by the Brunswick Co., in close co-operation with Paramount. Gramophone and wireless establishments will tie-up with exhibitors in publicity displays.

The Brunswick Co. is preparing special leaflets advertising the picture, showing photographs of the stars and giving a list of their records, for distribution by them to all dealers.

Window Displays

They will also distribute special window displays to their agents whereby they can tie-up with the exhibitors. Sheet music of the following songs is obtainable at all music dealers:—"Please," "Here Lies Love," "Crazy People," "Good-Bye Blues." Here are great opportunities for tie-ups for music dealers who, although they do not stock records, will be willing to arrange window displays for "The Big Broadcast" in connection with the sale of sheet music of the leading musical numbers.

The front page of a special supplement issued by the Brunswick Co. has a picture of Bing Crosby with a line advertising "The Big Broadcast." This will circulate to at least a million music fans who are potential patrons for theatres showing the film.

Radio-Paris Helps

Radio-Paris are regularly featuring the stars of the film, and arrangements are in hand to put "The Big Broadcast" stars over the air more intensively than ever in the ensuing weeks.

The Paramount ad. sales department has prepared a special range of publicity material to enable the fullest use to be made of all available shop window and lobby space.

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"STRANGE INTERVAL" BEATING "SMILING THROUGH RECORDS

Metro-Goldwyn-Mayer's new Norma Shearer-Clark Gable co-starring vehicle, "Strange Interval" has been playing to tremendous business ever since its opening on Friday last at the Empire, Leicester Square.

To date it has exceeded the figures set up during the same period by Norma Shearer's previous success, "Smilin' Through." This is a tremendous achievement because "Smilin' Through" proved one of the most popular Shearer productions ever screened at the Leicester Square Hall.

The interest taken by picturegoers and Press in "Strange Interval" has been phenomenal. Already, it is claimed, many picturegoers have returned to see the film a second and even, in a few cases, a third time.

Gwill Andre and Gregory Ratoff are starred in SECRETS OF THE FRENCH POLICE, which Radio will Trade show on Friday

THREE FROM GAUMONT

TRADE SHOWS FOR NEXT WEEK

"Crooked Circle" Thrills

FOLLOWING on their New Year announcement of eight subject for early Trade showing, the Gaumont Company, Ltd., announce that they will present the first three of these subjects, week commencing January 16.

"The Crooked Circle," a Gaumont Worldwide Picture, directed by H. Bruce Humberstone, is due for presentation at the Phœnix Theatre on January 18, at 3 p.m. It is a brilliant production, based on a Ralph Spence story. The author of "The Gorilla" always exploits the unusual in his stories, "The Crooked Circle" being no exception to the rule. Zasu Pitts and Ben Lyon are featured, with James Gleason and Irene Purcell.

Chester Morris' Latest

"Breach of Promise," another World-Wide picture, featuring Chester Morris, Mae Clarke, and Mary Doran, relates the story of a farm drudge who longs for the bright lights of the city, as a means of escaping from her environment. A mutual attachment with a young lawyer on vacation in the village is followed by ejectment from home by her foster-father. She goes to her lover for shelter, an act of which her father takes advantage to blackmail the lawyer. A breach of promise suit follows his repudiation of the girl. Remorse follows, with a fuller realisation of the havoc she has made of his life, and her final act of sacrifice brings happiness to both. Paul Stein directed. The trade show of "Breach of Promise" is fixed for the Phœnix Theatre on Friday, January 20, at 3 p.m.

Ken Maynard is always a perennial source of joy, and in "Hell-Fire Austin," which is being shown on Tuesday, further enhances his reputation.

FILMING L'ATLANTIQUE

Pathe and Paramount Records

IN search of the burning French liner, *L'Atlantique*, Pathe cameramen were in the air at 9 a.m. on Thursday morning on a course to St. Catharine's Point—Cherbourg. When it became known in London that the burning vessel was very near the English coast, instructions, by the co-operation of Captain Hope, of Croydon Aerodrome and Air Taxis, were given by wireless to the pilot, Captain Robinson, to alter his course and steer for ten miles south of Portland Bill.

This is surely the first time an operator in mid-air has received instructions direct from the editorial chair, and that the result was entirely successful can be evidenced by the fact that West End kinemas were showing these pictures obtained by Pathé at their 9 p.m. performance.

Paramount Interview with Captain

Paramount News have also issued a vivid sound record of *L'Atlantique* disaster, which was filmed by a low-flying sea 'plane flying over the doomed vessel.

Paramount News 'plane accompanied the giant vessel to Havre and secured pictures of the mammoth of the ocean being towed into the harbour.

Exclusive interviews were secured with Capt. Rene Schoofs, commander of the burned-out vessel, and members of the crew.

KINEMAS IN DARKNESS

Certain kinemas in Ashton-under-Lyne were in darkness for about two hours one evening last week owing to the failure of electricity supply.

BIG PRESS TIE-UP FOR "DERBY SECRETS"

FRANK GREEN'S GOOD THING FOR 1933

"DERBY SECRETS, 1933," are now in active production. For seven consecutive years this series has been eagerly sought after by exhibitors, because of their popularity with every class of audience, who, at the time of release, anxiously await the reliable information contained in "Derby Secrets," dealing with the world's greatest sporting event.

The sixth film of this series will, as usual, contain a forecast of the winner prepared by the racing specialist of one of the big daily papers, whose name is a household word. In this connection it is interesting to know that as far back as 1926 this series forecasted the winner, and on no fewer than four years subsequently the winner has been publicly tipped some weeks before the race and long before the market price shortened. Felstead, Call Boy and Cameronian are instances where the public benefited through the "inside information" intimately portrayed in this series.

"Better than ever" is this year's slogan.

The series is the copyright of, and will be produced by Widgey R. Newman, who, with Frank Green, inaugurated the series seven years ago.

Arrangements have been made for the full support and co-operation of owners, trainers and jockeys, and also prominent members of the Jockey Club.

The series this year will be distributed by Frank Green, through Ace Films, Ltd. He will shortly announce with which national daily the tie-up will be run.

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TEACHERS AS FILM EDITORS

FOR EDUCATIONAL SUBJECTS

At the annual meeting of the Science Masters' Association, which was held in Bristol, H. E. Dance, of Birkenhead, said the use of the kinema in teaching had been much talked of in the last few years, yet it had not shown much practical development.

It was not usual to find teachers apathetic where new ideas were concerned, and it would seem there was something wrong with the films available. He did not think that the showing of films made the task of the lecturer any easier, in fact, if anything it made it harder. In his opinion films which were to be exhibited in this way to be of any real use should be edited by the teachers and not by the producers.

In making a film for educational purposes it had to be good in effect and pleasing to the eye. Films should be used judiciously. One or two should be used, but the business of the lecture should never be allowed to degenerate into a kind of amusement. Ideas could be more readily conveyed by films than was possible on a blackboard or by ordinary models.

An exhibition of educational and "interest" films arranged by Sir James Marchant was given on Saturday by Visual Education, Ltd., at the Stoll Picture Theatre, to enable teachers attending the Conference of Educational Associations to see the type of film available for use in schools.

There was a gathering of some 650 people, including Sir Henry Hadow, Sir John Gilbert, Sir Alfred Baker, and representatives of the Home Office, the Board of Education, and the L.C.C. Education Committee.

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W.E. DUBLIN INSTALLATIONS

An order has been placed with Western Electric to instal in Paramount's Dublin show house, the Capitol, a complete stage amplification system.

The equipment consists of three microphones, switching gear and extra horns.

This is the eighth Paramount house to be wired with Western Electric's stage amplification equipment, installations having already been made in the four London Astorias and Paramount houses in Leeds, Manchester and Newcastle.

Scenes from three pictures in Gaumont Trade show programme. (1) Zasu Pitts in THE CROOKED CIRCLE (2) Chester Morris and Mae Clarke in BREACH OF PROMISE (3) Wally Kemp and June Clyde in THE THRILL OF YOUTH

NORTH STAFFS C.E.A. BALL

SUCCESS OF BIG SOCIAL EVENT

SIX HUNDRED AT LEICESTER CARNIVAL

THE fifteenth annual North Staffordshire kinema ball was held in the King's Hall, Stoke, on Tuesday, and achieved the same success as in former years. It was organised by a committee of members of the North Staffordshire branch of the C.E.A. in aid of the North Staffs Cinema Trade Benevolent Fund. Among the fancy dress costumes, which were judged by Betty Stockfeld, Judy Kelly and Jimmy Godden, were many original characters from films.

After the judging, the company was entertained to dinner by Mr. and Mrs. Bert Miller. The committee had as chairman Ald. R. Beresford, and N. Myatt and H. Grice as joint secretaries.

Leicester Kinema Carnival

The annual Leicester kinema carnival took place in the Palais de Danse on Friday last, January 6, and proved a very enjoyable affair to some 600 dancers, many of whom wore fancy costumes.

The carnival was honoured by a visit from Judy Kelly and Jimmy Godden, two B.I.P. stars, who judged the various classes of competitors.

The event was organised by members of the Leicester and District Branch of the C.E.A., and it is anticipated that a good sum will be handed over to the Cinema Benevolent Fund as a result.

Tower, Morecambe, New Year Ball

New Year's celebrations, in the form of a ball, took place at the Tower Ballroom, last week. H. R. V. Addenbroke, who is manager of both the kinema and the ballroom, wished the Tower patrons the compliments of the season on behalf of the company and himself. To him it was a very eventful moment, as the New Year marked the commencement of his twenty-first year as manager of the Tower, as he started his duties in the early part of 1912.

A crowd of over 2,000 people was present.

Beaufort, Birmingham, Revels

Revelry reigned supreme at the Bull's Head Hotel, Stechford, on Thursday evening, when, following the evening performance, the Christmas social and dance for the staff of the Beaufort Cinema, Washwood Heath, Birmingham, took place. There was a representative gathering and dancing took place until 2 a.m.

On the day following the manager, F. J. Studd, together with the whole of the staff, journeyed to Coleshill Orphanage, where they provided a Christmas tree and party to the little inmates.

Bournemouth Staff's New Year Ball

After the last member of the audience had departed from the Regent Theatre, Bournemouth, on New Year's Eve, the whole staff settled down to a real New Year celebration. Following a supper served in the café, the stage was converted into a ballroom, and dancing and other festivities continued until early morning.

The company was honoured by the presence of E. Barry, from headquarters, and during the proceedings handsome presentations were made from the staff to E. V. Glenister (general manager) and Geoffrey Foster (assistant manager).

Hull Staff Dance

The staffs of the Hull Picture Playhouses, Ltd., held their first annual dance in the Langham Theatre, Hull, when about 280 attended. The various directors and managers of the circuit, which comprises four halls, were present, and Manager R. Evans (Langham) was a genial host.

Golder's Green Staff Make Merry

The staff dance and cabaret held in the café of the Lido, Golder's Green, on New Years Day, proved a most enjoyable function. The following artistes gave their services:—George Mozart, Vernon Watson and Gus Harris.

Harry D. Barnard, manager of the Lido, and A. J. Harman were responsible for the arrangements.

B.I.P. Film Week in Midlands

Mammoth Campaign Prepared

The forthcoming B.I.P. week in the Midlands, which opens on January 23, will set up a record. Considerably more than 300 bookings have been secured in the area controlled from Birmingham, and preparations are being made for a big advertising campaign.

One of the principal films on the lists is to be "Arms and the Man," which will have pride of place at the Forum Theatre, Birmingham.

CLAUDE SOLOMON

On January 24 during the progress of B.I.P. Week, there will be the B.I.P. Midland ball and carnival at the Palais de Danse, Birmingham.

This function will be under the patronage of the Lord Mayor of Birmingham (Coun. H. E. Goodby) and in aid of local charities. Tickets are priced at 7s. 6d., including running buffet, and the number of reservations to date suggest it is going to be the most popular social function of the season.

Mr. Solomon takes legitimate pride in the 1932 achievements of Wardour's Birmingham branch and in the outstanding success of the Malvern Festival.

Among the big winners of the year were "My Wife's Family," "The Last Coupon," "Maid of the Mountains," and the "Josser" series. The popularity of "The Maid of the Mountains" is proving so great that already numerous Midland exhibitors have rebooked this film.

Fourteen years have elapsed since Mr. Solomon entered the Trade as the Notts, Derby and Leicester representative of the Stoll Film Co. After two years on the road he was given charge of the Birmingham branch, a position he retained for sir years. When the Stoll Co. "passed out" he linked up with Wardour's and has never regretted it.

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HALIFAX CONVERSION

Theatre Royal Goes Talkie

The Theatre Royal, Halifax, will be converted into a kinema when the spring list of plays is completed, although it may return to stage productions in the autumn.

Explaining why the theatre is going over to the "talkies," Norman Booth, managing director of Northern Theatres, Ltd., the owners, says the directors have been compelled to take the step because there are not enough touring theatrical companies available.

When the conversation has taken place Halifax will be without a "legitmate" theatre devoted to the drama. The Palace Theatre is devoted to vaudeville, and the Grand Theatre has been a picture house for

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BATH ASSEMBLY ROOMS

Bath City Council decided last week not to accept the opportunity of acquiring the Assembly Rooms from the National Trust at a rent of £600 a year, plus an additional charge for repairs, the latter item involving an outlay of approximately £2,000. The Council decided that no good purpose would be served by adapting the premises for use as a public library.

BRISTOL C.E.A. NOMINATIONS

The annual meeting of the Bristol C.E.A. branch will take place on Tuesday next, January 17, and the secretary reminds members that all nominations for officers to be elected at the meeting should be in his hands not later than Saturday morning, January 14.

George O'Brien and Maureen O'Sullivan in ROBBERS ROOST, a review of which appears on page 9

KINEMAS' RECORD COLLECTION

£708 for Birmingham Xmas Fund

DESPITE the prevailing Trade conditions in Birmingham and Smethwick, the collections authorised by the local C.E.A. on behalf of the *Birmingham Mail* Christmas Tree Fund established a new record, the total being £708 9s. 11d., compared with the previous highest total of £702 12s. in 1930. As in past years, Lewin P. Samuel organised the collections.

The individual amounts are as follow:—

Futurist, £81 13s.; Regal, £44 11s.; Scala, £37 6s.; Royalty, £26 13s.; Warwick, £20 5s.; Beaufort, £19 19s.; Prince's, Smethwick, £17 17s.; Windsor, Smethwick, £17 12s.; Imperial, £16 8s.; Piccadilly, £16 6s.; Edgbaston, £15 17s.; Grange, £14 6s.; Carlton, £14 6s.; Birchfield, £14 1s.; Gaumont Palace, £13 19s.; Crown, £13 11s.; Villa Cross, £13 5s.; Stirchley Pavilion, £13 3s.; Mayfair, £12 17s.; Coronet, £12 4s.; Kingsway, £12 3s.; Springfield, £11 6s.; Lozells, £11 3s.; Capitol, £10 16s.; Grand, Saltley, £10 5s.; Broadway, £10 1s.; Majestic, Smethwick, £9 11s.; Apollo, £9 8s.; Victoria, Aston, £9 5s.; Delicia, £8 10s.; Tivoli, £8 8s.; Plaza, £7 18s.; Rialto, £7 13s.; Palladium, £7 10s.; Coliseum, Saltley, £7 7s.; Newton Palace, £6 14s.; Olympia, Smethwick, £6 9s.; Winson Green, £6; News Theatre, £5 19s.; Tudor, £5 14s.; Orient, £5 13s.; Oak, £5 11s.; Beacon, Smethwick, £5 3s.; Gaiety, £4 15s.; Grove, £4 14s.; Lyric, £4 9s.; Balsall Heath, £4 8s.; Odeon, £4 3s.; Green Lanes, £3 18s.; Harborne, £3 17s.; Moseley Road, £3 16s.; Era, £3 11s.; Albion, £3 8s.; Grand, Handsworth, £3 2s.; West End, £2 16s.; Rink, £2 11s.; Globe £2 11s.; Heath, £2 9s.; Ladywood, £2 5s.; Cape Hill Electric, £2 3s.; Elite, Handsworth (subscription), £2 2s.; Olympia, £1 18s.; Rookery £1 16s.; Empire, Stirchley, £1 14s.; Star, £1 12s.; Triangle, £1 12s.; Erdington Palace, £1 12s.; Forum, £1 11s.; Tyseley, £1 10s.; Hampton, £1 3s.; Northfield, £1 3s.; Waldorf, £1; King's Norton Palace, 17s.; Astoria, 14s.; Bordesley Palace, 14s.; Adelphi, 14s.; Robin Hood, 11s.; Elite, Bordesley Green, 3s.; Summer Hill Palace, 7s.; Aston Cross, 6s.; Ritz, 6s.; Futurist Café, 4s.; Bournbrook Electric, 11d.

NEW YEAR TREATS

Countess Arranges Show for Children

Two special talkie matinées have been arranged by the Countess of Brecknock at the Cambridge Theatre on January 24 and January 27. The first matinée will consist of a programme of film and stage items suitable for children over ten years of age, whilst the Friday matinée will be for the tinies.

Mickey Mouse, Charles Chaplin, Bath Time at the Zoo, a flower study, and a children's comedy will be included in the latter programme, whilst for the elder children the choice of a thriller which will be the main item of the programme has yet to be made by the committee.

The proceeds of the matinée will benefit the Children's Country Holiday Fund.

Burton Annual Effort

Eleven hundred Burton-on-Trent children attended a special free matinee at the Electric Theatre (Gaumont-British) on Saturday morning, and each child, on leaving, received a bag full of good fare.

It was the annual treat arranged by Arthur Rix, manager of the Electric Theatre.

The proprietors again allowed the free use of the building and defrayed the cost of the programme of pictures. Head teachers at all the local schools co-operated in the distribution of invitation tickets to the most deserving children.

The programme consisted of two Mickey Mouse cartoons, a song cartoon, an "Our Gang" comedy, an animal comedy, and concluded with Zane Gray's "The Last of the Duanes."

Hereford Entertainment

In connection with the Mayor's Poor Relief Fund, the managers of the three Hereford theatres—the Kemble, the Garrick, and the Palladium—entertained 1,600 children to free performances on New Year's Day. The children thoroughly enjoyed themselves, and the managers were thanked for their kindness by the Mayor (Bernard Powell). A telegram of greeting was sent to H.M. the King.

Bristol Kiddies' Treat

Two thousand kiddies enjoyed the hospitality of Gaumont-British at the Regent, Bristol, on Friday morning. A two hours' programme of films, including "Tom Sawyer" and Laurel and Hardy in "Chickens Come Home," was presented.

NEWS FROM ALL QUARTERS

Royalty at Sidmouth Kinema—Free Shows for Unemployed

FRANK BAKER, of the Strand, Southend, was host to some 2,000 poor children at a matinee on Saturday (January 7).

H.R.H. the Duke of Connaught attended the Grand Cinema, Sidmouth, on Monday last, to see George Arliss in "A Successful Calamity."

Variety has been introduced into the picture programmes at the Princes Kinema, Leicester, with success. Ernest Shannon, and Carter's Band were the added attraction this week. G. Hickson, the manager, has enlarged his stage for these shows.

Andrew Caine has invited local unemployed to visit the Grand Talkie Cinema, Filey, once a week free of charge, admission being given on production of an unemployment card.

The Birmingham pre-release of "Grand Hotel" commenced on January 9, at the Grand, a Moss-Empire music-hall, where the picture will run for a month. Three shows are given daily, the admission prices ranging from 6d. to 2s. 6d.

Children out-patients of the Longton (Stoke-on-Trent) Hospital were entertained at the Empire Theatre, Longton, and afterwards to tea by F. E. Barton, manager of the theatre.

Following a collection of £27 at Derby Hippodrome for the poor children, Mrs. Vincent, wife of the manager, who is a prominent worker for local charity, received a letter of thanks from the Mayoress.

Lights Out at Barnsley

The electricity failed twice on Tuesday evening at Barnsley. Fortunately, it was only off about eight minutes on each occasion, so exhibitors were not seriously inconvenienced.

The old Theatre Royal at Sunderland, one of the oldest theatres in that town, is to be closed, it is feared permanently. At one time pictures were regularly shown there.

The Town Clerk of Cardiff has been asked to report upon the legal position arising from the use of rooms at the Pavilion for a specially invited party. It appeared that the applicant had been informed that dancing on such an occasion was contrary to the terms of the licence.

In a short speech made by G. H. Blackburn when a £500 cheque was being presented to a successful competitor in a newspaper competition at the New Palace, Bristol, it was stated that since the house was opened a few years ago £2,200 had been presented on the stage to prize-winners.

When T. Smith applied on behalf of Walter Shaw, of the Astoria, for the transfer of the licence of the Plaza, at Morecambe, last Wednesday, Supt. Edwards objected and said that he had had no particulars about it, and he thought that he was entitled to know something about it. The magistrates concurred and adjourned the application.

The proprietors of the Cinema, Stockton, have been informed that the corporation will be prepared to undertake the inspection for fire purposes of the premises at any hour after the close of the evening performance, and again one hour later, at a fee at the rate of £26 per annum.

All Morecambe Licences Renewed

All the kinema and music-hall licences in Morecambe were renewed by the magistrates last week, subject to minor alterations being carried out at certain places.

Over £100 having been collected at the Leicester City Cinema by Manager E. D. Hainge and his assistants, some 2,000 children of the city were enabled to see an enjoyable picture programme on Wednesday morning, January 4. On leaving, the children received toys, fruit, etc., thanks being due to Mr. Hainge, whose efforts are looked for each year.

In placing a youth, brought before them on a charge of theft, on probation, Bristol magistrates made it a condition that he should not enter a kinema during the period of his probation.

Boys from the training ship *Indefatigable* were the guests of G. H. Barker, manager of the Scala, Birkenhead, at a performance of "Winner Take All."

There was an average attendance of about 2,000 children at morning performances of the talkie pantomime, "Puss in Boots," held daily at the New Victoria Cinema, Bradford, last week.

To celebrate the recent opening of the Dale Cinema, Nottingham, Sam Graham, managing director, and Mrs. Graham entertained a few personal friends at a dinner party at the Black Boy Hotel.

Ernest Pike, manager of the Grosvenor Cinema, Bloxwich, entertained some 2,000 children to a film display last week. The party assembled at the Bloxwich Railway Station, where they met from the train "Father Christmas," and marched to the kinema with him at the head of the procession. Each guest received gifts.

The Sheffield Corporation has passed a resolution of thanks to the British Movietone News, Ltd., and the Gaumont-British Picture Corporation, Ltd., for the gift of a film of the opening of the City Hall.

A happy group photographed at Stokes Annual Kinema Ball. Left to right: Bert Miller, N. Myatt, Miss Judy Kelly, Mr. Jimmy Godden, Miss Betty Stockfeld and Harry Grice

Greetings and Expectations for 1933

THE TIDE IS ON THE TURN

By SIMON ROWSON,
Managing Director, Ideal Films, Ltd.

THE role of prophet is never a congenial one; nevertheless, I am venturing on some forecasts for 1933.

1. Trade in general will be somewhat better, though recovery will be far from complete. The bottom of the depression has been touched, and as time passes more persons will find regular employment and purchasing power will recover. The purveyors of entertainment will share in this recovery.

2. Currency and exchange problems will continue to be the subject of conferences and discussions, national and international, but will not be solved. Temporary measures will, however, be agreed on and made effective, both here and in America, to secure some measure of greater stabilisation of world values. This will assist our export trade in general and film exports will benefit in turn.

3. British films will continue the spectacular progress which they have shown during 1932. The value of the home market will expand, and, to further revenues for exports, producers will be encouraged to greater enterprise.

4. The biggest stride yet made in Anglo-American film relations will follow on the adoption of reciprocal working arrangements between major British and American production companies, and will be based on the regular exchange of active stars and technicians.

5. The most successful types of British films will be farce comedies, with music and dancing numbers, but with stronger story-values.

6. The "travelogue" type of picture will have an increasing vogue, but attempts will have to be made to avoid too insistent a repetition of the types of these pictures already produced.

7. The proposed Film Institute will come into existence, and with it a demand for "interest" films in the kinema and the homes.

8. Television will make definite advances for home uses. The kinema has nothing to fear from these advances in 1933.

9. Before the year is out the Trade will be giving active attention to the regular use of colour in kinema films.

GOOD PICTURES AND MAN POWER

By SIDNEY R. KENT,
President, Fox Film Corporation.

AS deeds speak louder than words, I can think of no better way of expressing my attitude towards the Industry than by referring to the policy which I have put into operation at the Fox Studios. From the time when I took over control of the company I have been making my stand on man-power. I have said before, and affirm again, that good pictures can only come from good men—*capable* man-power.

With the fine work being done by Sheehan and Wurtzel, with the new blood added to our studio staff, with reinforcement of that personnel with such men as Rufus Le Maire, Julian Johnson, Jack Gain and Col. Joy, one of the outstanding minds in the Industry (who will join us soon), and with others to come, you will see and fully appreciate what I mean when I say I am betting on man-power.

But that is by no means the full extent to which the policy applies, for our players are as much subject to it as our executive staff. Bearing it out in respect of star-power, we have signed new personalities, which means that the showman's programmes this year will look entirely different from last year.

I say these things not in mere glorification of the Fox organisation, but because I firmly believe that it is only in the maintenance of such a policy that the production side of the motion picture business can survive.

For the rest I should like to feel sure the leaders of the Industry have learned all the lessons that 1932 might have taught—bitter lessons many of them. If these lessons have been attended to, we may have a very different tale to tell, a tale of hope and optimism.

It is almost too early yet to talk of reconstruction and readjustment. The surface has hardly been broken, and when it is there will remain an enormous work still to be done

Lest, however, I should seem pessimistic, I would hasten to add that there is every reason for looking to the future with optimism. In spite of the prognostications of the woe-mongers, the motion-picture Industry will never be destroyed. No stretch of imagination can give an accurate forecast of how it will ultimately emerge from its present "melting pot" stage, but I am firmly convinced that its ultimate state will be better than anything that has preceded it.

THE FILM INSTITUTE
AND ITS INFLUENCE

By H. BRUCE WOOLFE,
Managing Director, British Instructional Films, Ltd.

THE year just gone saw the inception of the movement towards the creation of a Film Institute; the year now with us will see it an accomplished fact. That is the promising outlook with which 1933 dawns.

Though the proposal met with a very mixed reception when first mooted last summer, the Trade has since taken the level view and the future of the movement is assured.

From now on the Trade will be in close co-operation with the cultural and educational interests represented in the proposals, and the work which the Institute is framed to undertake will proceed in a spirit of the most friendly helpfulness.

From the attitude now adopted by the Trade interests involved, it is obvious that the Industry realises the force for good that the Film Institute will be. As the first organisation of its kind in the world, its development will be followed with the keenest interest by Trade as well as cultural bodies in the other countries.

Naturally, it would be too ambitious to hope for much in the way of concrete results this year, though it is probable that some influence may be noticed by the autumn or early winter. In its capacity as a clearing house, as an advisory body, and as a positive influence—for the Institute will have no censorial purpose—this organisation must inevitably help in training the guns of the film Industry on a higher target, and in directing to it in turn a new and more critical public.

(Continued at foot of next column.)

1933 will go down in Trade history as the year that proved the turning point in the development of the Industry.

H. BRUCE WOOLFE

A SMALL INDEPENDENT
AND HOW IT HAS GROWN

By J. FRIEDMAN
European Representative, Columbia Pictures

ONLY a few years ago Columbia Pictures was a small independent company, and to-day they are one of the most prominent concerns in the motion picture Industry.

The reason for this meteoric rise must be wise management. This is in the hands of Harry and Jack Cohn, and their policy has been to secure originality and variety in the product they offer. They do not spend the earth on any one film, but make good pictures at a reasonable cost.

Through not having any theatres or many expensive stars, their overheads are small, therefore every penny that is budgeted for a film goes into that one production and the utmost value is seen on the screen.

They select their stories carefully and then cast them from the whole range of Hollywood and New York artistes, thereby saving any distortion of stories through being limited to casting them from a few long-contract stars.

They also have a policy of making timely subjects such as "American Madness" and "Invisible Power," already Trade shown and pre-released, and "Forgotten Man," a story of the unemployed and "Air Hostess," a story of civil aviation from a woman's point of view, which are in course of production.

At the present moment we have no fewer than seventeen features in various stages of preparation. Eight of these are in actual production, six are receiving story treatment and cast assignments, and the remaining three are being assembled in the cutting rooms.

In a contemporary of yours I read the other day the following: "The rating of the principal motion picture companies is the greatest anomaly I have known in years. Just imagine, Columbia Pictures Corporation are placed second—the reason, of course, is they are not only turning out good productions but, more important still, they keep their house in order and have no terrible overheads or theatres to burden their existence."

When I read that, I realised more than ever the meaning of the word "Progress."

The Trade's Primary Needs
"MODERNISATION" THE MOTTO OF THE YEAR

By PERCY PHILLIPSON,
Managing Director, Automaticket, Ltd.

I LOOK forward to better things in 1933 because I am certain that the situation is to-day much better than it was twelve months ago. The past year has been a difficult one for the kinema proprietor; many have been unable to stand the strain and have gone under.

Better times depend to a large extent on the satisfaction of certain needs. The first of these needs is that the over-taxation to which the kinema proprietor is subject shall be lessened; relief of Entertainment Tax would bring back his patrons and turn loss into a working profit.

The second need is a relief from Governmental interference with the business. This would give him opportunity to develop freely.

The third need is that wherever the community is in favour, freedom to open on Sundays should be given and the opportunity seized.

The fourth is the need for kinema proprietors in a number of country towns and villages to modernise their premises, and by attention to such matters as ventilation and heating, seating and service to the patron to provide attractive features in the theatre, in addition to the screen entertainment.

The last-named is far from being the least important, and I speak from personal experiences during a tour I took earlier in the year, when I visited many English country towns

Only where proprietors are alive to these needs will the opportunities of 1933 receive their highest reward.

The decision that tote clubs are illegal is one which must interest the kinema proprietor, for I am certain that in some districts they have diverted money from the kinema proprietor which was badly needed by him.

Speaking from personal experience of the Continent, I feel that firms supplying technical apparatus have opportunities to market their product in certain European countries with success. France especially is waking up to the need for better theatres, and is worth the attention of companies handling equipment.

PERCY PHILLIPSON

OUR BRITISH OUTPUT FOR 1933

HAS STUDIO RIVALRY GONE MAD?

Asks

P. L. MANNOCK

ARE British films improving? Limiting the survey to the past twelve months, I note several pictures so good that they have earned the distinction of being the best ever made in this country. In this regard, the high-water mark indicates progress far more than in 1931.

It ought to be possible to mark and chronicle a general all-round improvement in the quality of our talkies. But I fear this is not possible.

This is a regrettable conclusion. It does not reflect on our leading studios, but is due to the increased output of cheap renter-sponsored Quota subjects which would not be made at all but for the Films Act.

For the moment, I can see no early diminution in their all-too-speedy rate of manufacture. Perhaps the most important change that has affected British production during last year is the decrease of the direct making of subjects by American firms.

Three years ago we were regaled with the big-scale plans for British picture-making on the part of practically every one of the large Hollywood companies. We were to have fresh Elstrees dotted round London; the cream of the world's contract stars and directors at work in our midst, and golden opportunities for our ambitious but downcast native studio talent. One after another, American film chiefs delivered announcements of co-operative Anglo-Hollywood effort on the most approved " hands-across-the-sea " lines.

I do not question their sincerity. Indeed, one or two got going. It is true that the regimes appointed were sometimes a little puzzling. But some splendid films were actually made, deserving as well as receiving the highest praise from the Press and public.

No Longer Practical

All this has been suspended indefinitely, and for one primary reason only—the world-wide industrial depression as especially affecting the U.S.A., and as particularly reacting upon Hollywood. The slump, reflected in the stock market quotations of movieland's biggest concerns, together with the abrupt and substantial decline in revenue from the British market owing to the abandoned gold-standard, has had this effect: it is no longer feasible for Hollywood to embark on foreign production.

Yet British films must be acquired, and in increasing proportions. They are being acquired; but instead of being made direct they are being " jobbed out."

Features at £1 a foot, " quickies " at £3,000 to £5,000, hurried, scamped talkies in second-rate studios, are now in full swing, to the discredit of the British film in every possible direction, and (under the percentage system) shown where under former conditions they would have been shelved.

The most that can be said for them is that they employ a number of people, especially technicians, and that, even under unfavourable conditions, some genius may be discovered worthy of a bigger scope and opportunity. A poor defence; for genius is just as likely to be stifled in this way. Yet training under rigid economy is very valuable for our budding directors, who are presumably being sought.

I hope, indeed, that they are being sought. There is a shortage of first-class directors, and a disinclination to give our assistant directors—the natural and obvious ranks for recruiting—a proper chance. The problem of the director is a complex one. One firm has not employed a single British director on its half-dozen pictures made since its formation.

Support Your Man

I believe in importing a foreign director occasionally. But the results, as often as not, fail to justify importations. This is seldom the fault of the director. It is simply because he is hardly ever accorded the support and facilities to which he is accustomed. The average Hollywood director is just as likely as not to discover that his abilities are not given full vent simply because of faulty (or even absent) organisation.

Production control—that is, the complete charge of a picture—script, cast, director, scheduling and finance—is a specialist's job. It is remarkable how often pictures are attempted without such control. Some of the recent magnates do not seem to regard it as necessary, whereas it is the most important job in picture-making. Others imagine that an ordinary accountant can take charge.

It is this very factor of defective organisation that has ruined British production in the past, just as much as rotten finance. Even to-day, important studios are suffering from the effects of obstinate, inexperienced control. Why aren't all our studios open and in full blast? What is the cause of British films being turned down on " quality " clauses, although every resource of money, including the hiring of the best brains, has been at the studio's disposal?

A Question of Morale

Why is it that to-day there is more discontent, grievance, uneasiness and despair among studio personnel than at any time since talkies arrived? Visiting studios, I find remarkable loyalty and team-spirit in one or two big studios, and plenty of it, pathetically enough, in " quickie " units. But in more than one is a blighting spirit of jealousy, mistrust and a half-heartedness that reflects itself in the form of insincerity in the product.

I notice also a destructive jealousy between firms, which has little in common with healthy competition. Money will be freely spent in getting the best of a rival studio without any corresponding benefit to the standard, commercial or artistic, of production. And now in the past few months have arisen squabbles over renting returns between producer and distributor which, however they may clear the air commercially, can hardly be conducive to the best spirit in which a steady supply of good films should be sponsored.

Too Much Comedy?

It is, perhaps, more pleasant as well as relevant, to turn to the studios themselves, their policy and possibilities for the coming year.

From more than one quarter has come the suggestion that we are overdoing comedy subjects. This is certainly a danger, but an exaggerated one. We have comedians more acceptable to British audiences than the American funsters—a welcome and curiously unforeseen result of the arrival of talkies and the collapse of internationalism in many types of picture. We should be foolish not to give our popular native comedians full rein.

There are two perils. One is the temptation to be careless in material. Too much reliance on the personal fertility and resource of the artists themselves is noticeable; whereas you cannot take too much trouble to provide creative ideas. The other risk is simply that an overwhelming concentration on comedy will gradually make our directors lose their grip on more serious but equally enjoyable drama.

A Musical Opportunity

Regarding musical stories, I await the arrival of a screen George Edwardes. A screen impresario of British musical comedy is one of the biggest needs in our studios to-day. If we can find librettists and composers of the Paul Rubens and Lionel Monckton calibre, some lively, pleasant music, as far removed from Harlem jazz as it is from Viennese melodic confectionery, will found a new film class. The output should be strictly limited. The casts we have in our midst. Who is going to put Leslie Henson in his proper screen sphere of musical comedy?

Such pictures, properly made, will gross as much profit in their first six months of showing as an old-time Daly's or Gaiety show would make in a year's successful run.

Moreover, some such output must take the place of the already overdone policy of buying the British screen rights of Continental musical shows, which are ineradicably alien in humour and situation, and have, in British artistes' hands, a painful hollowness.

Our Authors

Prices paid to screen writers seem to have slumped during the past year. This is a regrettable and short-sighted form of economy. The British screen author and scenario writer needs more practical encouragement to-day than at any other time in the Industry's history. Our scenario departments are far too hidebound, and our constant acquisition of stage plays is a tacit admission of the creative poverty of our story departments.

More and more should plots and scenarios like those of " Rome Express " be purchased and used. Authors capable of supplying them really do exist. Their abilities should be spurred on to the full—especially in the direction of writing stories for our new stars. For it is no use signing big star contracts unless the exploitation of personality is an immediate practical operation.

There are too few arbiters of production in this country. If an idea is turned down by three or four men it has no chance of proper production. Such restriction stifles creativeness and would be intolerable if it extended, say, to the realms of publishing, not to mention the theatre. Failing more serious big-scale competition, I can only urge a broader and bolder attitude from the few who to-day hold the destinies of British production for 1933 in their hands.

A Real Censor's Problem

Half of the film trade's critics spend their energies in lamenting the effect upon the mind of the native in our Dominions and Colonies. Here is first hand evidence from a practical kinema man who knows African conditions and the censoring policies throughout the Continent.

By Cecil Davies

MUCH time, thought and organisation have been concentrated of late on the question of the suitability of films for the natives of Africa, and while it is recognised that there should be control as to what may and what may not be suitable for these races, in effect the question is not such a serious one as may be imagined.

The myriads of censor boards in various parts of the Continent of Africa have at times created some anomalous positions. And what is it all for; is it for Europeans or natives? Mainly, we are told, it is to look after the native. In effect, however, embarrassing situations are created as to what may or may not be shown to Europeans.

This part of the world referred to—the Union of South Africa, the Rhodesias, Tanganyika, Nyassaland, Kenya, Uganda, the Soudan and Egypt—where British influence prevails, have populations of millions of natives, and yet, perhaps, excepting Egypt, I do not know of any exhibitor who cares one iota as to whether films are censored to show to natives or not, and in most cases, it is preferred that films are censored non-native.

This is not for any colour prejudice reasons—the native's money is as good as anybody else's—but for the simple reason that natives of Africa generally never have been and are not now attracted by the kinema

Referring to the Crown Colonies, I, personally, do not know of one native kinema in any territory and, further, would definitely state that no house, even with a film censored for all sections, can claim to have as many as one hundred African native patrons in any one week.

A Small Minority

A short time ago in Kenya certain organisations asked the Government for unreasonably stringent censor laws, the native question being the reason for the request, despite the fact that at the time censoring for natives was being carried out and no trouble was being experienced.

At that time I had several kinemas under my charge, and as a test for four weeks a special ticket was issued to the box-office for sale to African natives only: this was at the Theatre Royal, Nairobi. The average number of natives who went to the kinema during this period was only thirty-eight a week, and this is the largest town in Kenya.

The Uganda Government suddenly decreed that if films were not passed locally for natives as well as Europeans, they could not be shown at all in the Colony of Uganda.

This was at the time that the Tivoli in Kampala was installing sound equipment. Somehow the problem had to be solved, as, unless good attractions could be presented to attract Europeans, no house could be a commercial proposition, and even when it was proposed that the theatre should be for Europeans only and natives barred, the Government would not agree to this.

The problem was solved by making the kinema a club, and every night the manager made kinema-goers members!

South Africa, as a Dominion, can look after itself without outside interference and, as a matter of fact, in all theatres there, with the exception of the Cape, where the Cape coloured have a say in things, natives are not admitted into the theatres.

In Egypt

The situation in Egypt is, perhaps, different, where the enlightened Egyptian and Arab go to the kinema, but even in Egypt it is the large cosmopolitan community who are the main supporters of the kinemas, while here the censor laws are anything from rigid.

It is a very rare occurrence for a film to be banned, with the exception of late lewd Continental productions that at one time had a sale there. However, the Egyptian and the Arab cannot be classed or compared with the African native generally, who is so slowly civilising.

The Native's Expectation

In effect, the attention concentrated of late on the question of natives and pictures has created a wrong impression in the minds of the few more enlightened Africans. I had occasion in Mombasa to have trouble with two natives who were refused admission as the film was censored non-native.

One, a gentleman with political tendencies and the rights of the coloured imbued within him, but rather vague as to details, claimed legally, as he was decently dressed, etc., that he could not be refused admission

In his own language, which I speak, I tried to assure him that it was the law, and no question of personal colour prejudice, and, further, as was a fact, that the picture in question would not only not interest him, but bore him, and that I felt sure that he would be wasting his money by paying for admission.

This did not satisfy him and in the course of conversation it was apparent that this native had in his mind that something really " spicy " was being shown every night to Europeans as a favoured people. He compared kinema pictures with various illustrated French papers (these papers are available to all, either white or black), and even worse. Thinking this impression of his over, I thought it a duty to try and disillusion him and, law or no law, to satisfy his curiosity, admitted him and his friend.

After the interval they appeared in the office two very satisfied gentlemen, that I was right and they were wrong, applauding my wisdom in all things, after flattering me generally, as a native can on occasions, with one object of getting their money back, they finished up by asking for a refund and getting it.

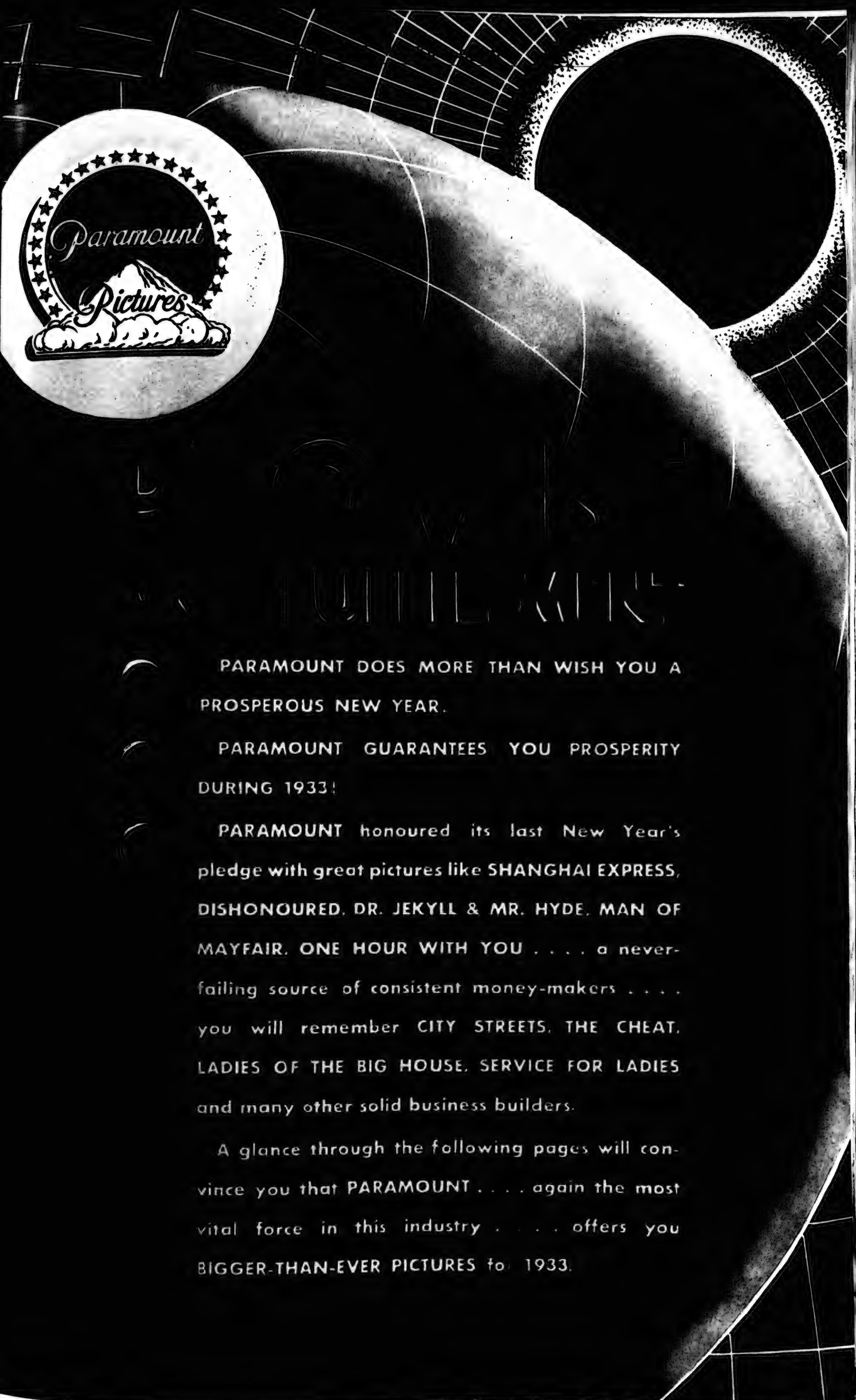
I could give many similar experiences with Africans. Chauffeurs driving cars to the theatre were, when films permitted, allowed in free. But go to the car queue outside and you will see them asleep in their cars. Native policemen also had the privilege at times of free admission. Few availed themselves of the privilege; and as for the theatre native staff (cleaners, etc.), I doubt if they ever troubled to sit a picture out.

A Waste of Energy

In short, this hue and cry on the question of pictures and the native is a storm in a tea-cup. I have seen more damage done at a lecture I once attended at a mission station, where some thousand natives after a service were given a lantern lecture which included a series of old-fashioned slides made at least 30 years ago, entitled " Demon Drink " (this did not have to be censored), a European depicted among the ruins of his home, starving wife and children, etc., all so well exaggerated that even a native mind could get at what it all meant.

I say a native mind because it is for this reason that he is not interested in the ordinary type of picture. The primitive native lacks the necessary imagination and concentration to take in even the lightest of stories, superstition emanating from fear being as far as the African native's imagination goes.

In a similar way, the same applies to Asiatics who, with the exception of the more highly educated—a very small proportion—find little appeal in the usual run of British and American pictures. Things are not exaggerated enough for them, and themes dealing with the myths of their ancient civilisation are preferred, the Indian-produced talkie having a far bigger value than the biggest super that can be offered.



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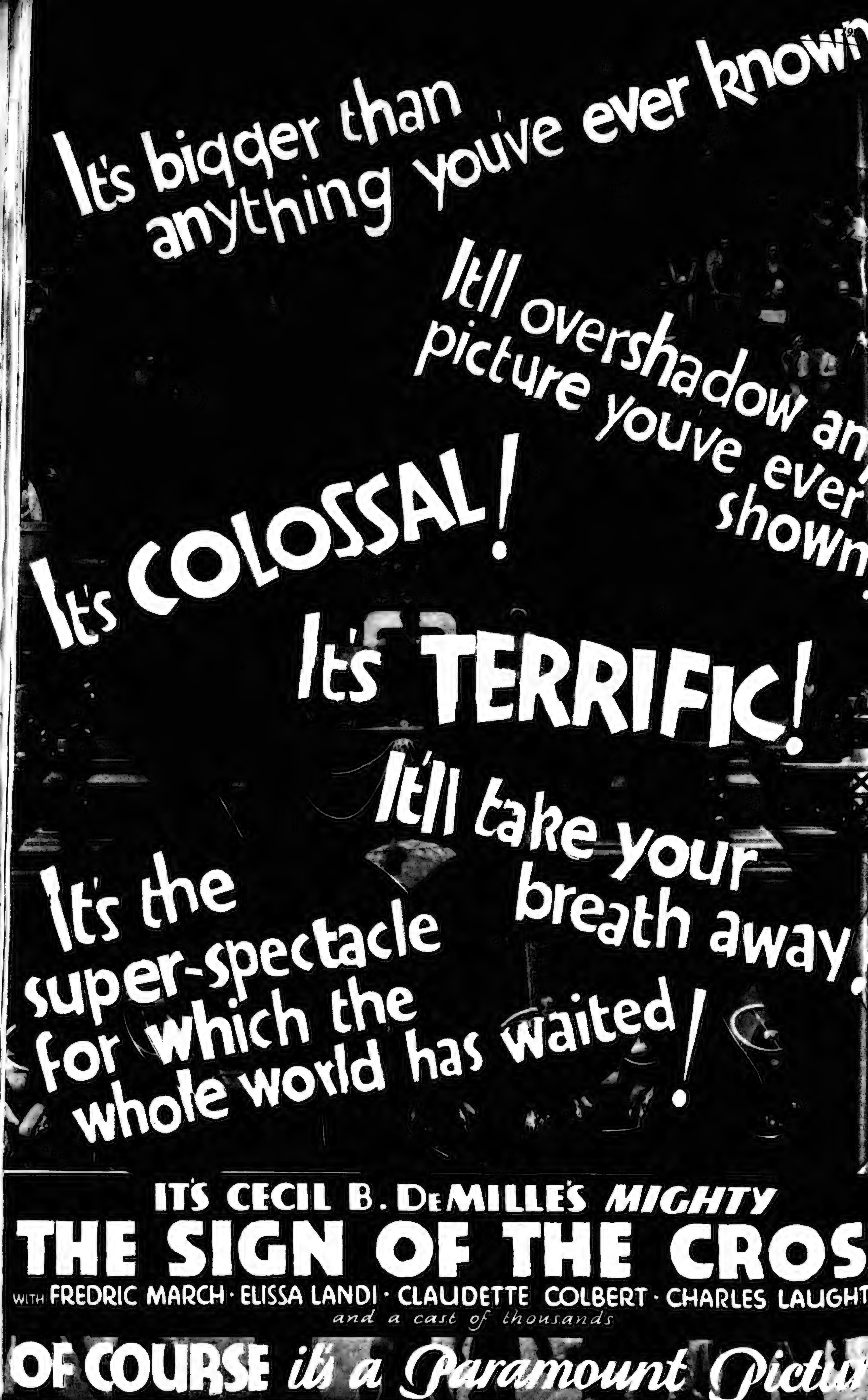

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The Holy Alliance

ALTHOUGH he would be the last man to wear the mantle of a prophet, the author of this article has proved by his past work—whether exploring the film mentality of the American, or organising the screen service of the Empire Marketing Board—that he has an undoubted insight into the next developments.

by

John Grierson

TWO outstanding events mark the English kinema year of 1932. English production has at long last discovered self-confidence, and the governing class has at long last been convinced of the kinema's respectability. Of these two historic events I regard the second as the more important. It means that the kinema is promoted to the prestige of a national institution. The perquisites of such a promotion may be very considerable.

In evidence, I call to your notice that there were fewer back-references to the cloak and suit business in 1932 than ever before. It is now as fashionable to fan the movies and fête the itinerant star as it was once fashionable to fan music and fête the person of Beethoven. Other times, other tastes; but it is the principle that counts. Look where Beethoven's social contacts took the music business!

It is even respectable nowadays to adopt the kinema as a profession, as my Oxford and Cambridge mail constantly reminds me. In this respect the Honourables Asquith and Montagu have less need to apologise for professional kinema than the Lord Byron had to apologise for professional poetry. We are now, bless you my fellow pants pressers and button manufacturers, among the sahibs. Not all of us, perhaps, but nearly all. It is still doubtful if the huskier salesmen among us will be pressed into the peerage against our will.

May We be Complacent?

After a fight for respectability that has gone on unremittingly for thirty-four years, the English industry can be excused its complacence when it finds society and the law making an honest woman of it. It is, you will have noticed, now a fit and proper influence to operate on Sunday.

The best New Year suggestion I can give the English kinema is that it should take serious stock of this new situation. Prestige is power and, even on the slimmest exercise of imagination, it is also profit.

Consider particularly the movement represented by the "Commission on Educational and Cultural Films." It is surely a miraculous factor in the situation that spokesmen from the national bureaux of Government, education, religion and culture in general, should appear *en masse* on the kinema's doorstep craving alliance. The history books tell how the Emperor Henry once knelt in the snow at Canossa asking audience of Pope Gregory. Nothing less has happened.

Here are the gentlemen of uplift who, a bare year ago, the kinema distrusted as so many nose-poking outsiders, so many critical nuisances to a trade which must live by its imagination and dare not set too many limits to it. But hey, presto, they have turned out to be very understanding and appreciative gentlemen indeed, with never a thought of censorship or any other method of crabbing the original act of showmanship. They are supplicants, craving only the aid of the most august Trade, in the pursuit of what they maintain are common ends. It is a sight touching enough to melt the heart of every hard-boiled old timer in the business.

A Volunteer Defence Force.

No wonder, as they tell me, the more imaginative manipulators of the Industry, are all for welcoming them. Only a month or two ago Wardour Street editorials were calling for a defence organisation and worrying about the expense. Here it is without any expense. A front of respectability (and an impressive one) for the world to see, a shock absorber for the critics to knock their silly heads against. It is a small matter for the Trade to give technical authority for the formation of a Film Institute, if in the act they can so neatly put the enemy by their side. I put it to you as the most important manœuvre the game has seen since the Warner Brothers went Vitaphone.

Politics of the matter apart, there are things to do within this Holy Alliance which must benefit the Industry enormously. By benefit I mean, in the orthodox manner, profit.

Proximity to its own critics should, in the first place, allow the Trade an opportunity of clearing their heads a trifle. One of the objections to most film criticism is that producers and exhibitors are expected to perform a duty they do not profess. They profess to produce for adults and are held to account for their failure at the same time to fulfil the interest of infants. In an adult pursuit they are denied the right to adult criteria. The only healthy way out of the difficulty is to preserve the adult criteria at all costs (when was the inspiration of art found in the world's Girl Guideries?) and provide an alternative children's kinema for the proper preservation of the juvenile mind.

The alliance represents a path to the most important tie-ups in the communities of the nation, and will gradually make the children's kinema commercially possible. Paramount once, as an experiment, picked six hardened cities in the States and tied-up the local uplifters to a man and woman for the presentation of the unusual *Moana*. It broke house records. Bruce Woolf has been pioneering similar ground with his Saturday morning shows, and our own E.M.B. audience of children is now well into the millions.

A New Public.

This may seem small stuff to owners of P.C.T. chains and the like, but it represents only the minute beginning of what must inevitably be done outside the ordinary theatre shows. The community tie-ups which the alliance will bring, are, of course, the whole works. Exploited properly, they will reveal not only new audiences but new wants which the producers are bound to welcome. As these wants mean money for production it would be strange if producers refused to welcome them.

My own curious rôle in the kinema world probably brings me in touch with more various and more unusual wants than appear to any one else in the business. I not only hear of industry in general and industry in particular wanting films, but of Government departments and departments of departments, in a thousand odd corners of the world, howling desperately for the fulfilment of some immediate service in propaganda or education. Somebody the other day wanted a film to show apprentice joiners in the town of Ayr the wider bearings of their trade. Somebody wanted to show school-leavers the best opportunities for apprenticeship in their particular communities. Another wanted a film to show negroes in Africa the skill of pick and shovel manipulators in England. Another wanted a scheme of films to teach safety work in mines.

These are requests altogether incidental to the demand for films which will cover the groundwork of economic geography and economic history; films which will bring the Industry and commerce and life of different towns, counties and countries alive to children; films which will record expeditions and experiments; and films which will bridge the gap between the scientific laboratories and the world's producers.

Virgin Soil.

Even so incomplete a list as this will tell you what opportunities stand to be organised when the film Industry has gone into the possibilities of this new tie-up with the community. Because so many of them either represent patent needs or needs that can, by public demonstration, be proved to be patent, the community of the various interests within the community will find the money to finance the films and bring together the audiences. That is the first and principal job to be faced, and only on the most short-sighted and stupid policy will the Industry avoid it.

It may not mean money this year or next year, but in five years' time it may very well represent a huge additional ground to the Industry's operations. Living among these needs as I do and hearing of more films to make than my own unit has personnel or power to cope with, I am all for the exploiting of opportunities on a more exhaustive scale than has been possible till now. It will mean much effort and much responsibility on the part of the Trade, for not only organisers are wanted but a new production personnel to take charge of the special requirements of special fields.

My point in short is that the Alliance when it is ratified must be regarded by the Trade as an active alliance. It represents an opportunity for a new and novel business which must bring to the Industry fresh departments of production, fresh departments of salesmanship, and an addition to the Industry's personnel of even stranger creatures than now stumble along the Heath Robinson sidewalks of Wardour Street.

So far the Industry has concentrated too naïvely on the theatres and the boys and the girls of the sevenpennies. They have done so with the same naïveté as the films themselves once concentrated on the example of the theatre, simple because the kinema was born of the entertainment business which the stage represented. But the kinema is in its potential a far bigger affair than that. Why should it confine itself so naïvely and narrowly in the face of so many opportunities for power and profit? Let the Trade send the Institute out to the community to prepare new rôles for itself. That is the real significance of the Holy Alliance.

The Independent Film Editor

by

Fred Pullin

AN unfair responsibility is placed today upon the shoulders of the British film director.

Not only is he called upon to conjure a picture into being, and to control all the complicated machinery of production, but he has also to bear the brunt of any criticism that may be directed against it.

In common fairness he should at least be given the advantage of an independent and expert opinion on his work, before he and it are exposed to the merciless judgment of public, Trade and Press.

Doubtless many directors are ready enough to accept final responsibility, but it may be questioned whether, even in their own interest, they should be left to do so. It is difficult for anyone who has followed a production from the scenario stage to get a detached view.

Brain-Children.

Furthermore, no film director can be a quite impartial judge or a sufficiently severe editor of his own production. He may regard himself as the sternest of critics, inflexible as the stony figure of Justice that surmounts the Old Bailey, but there are tests to which in common humanity he should never be subjected.

An excellent and kindly rule of the medical profession forbids a surgeon to operate upon his own wife or child. It refuses to put so intolerable a strain upon the delicate mechanism of brain and nerve, recognising that in a task demanding the utmost concentration and precision any human faltering may prove fatal.

Equally should the film director be protected against himself. The picture which he has finished is his child. He has given much of himself in bringing it to completion, and has already sacrificed more than he would have desired for its final good.

If at this moment you suggest that he should cut out further sections, you arouse his paternal love and pride. A thousand reasons for the retention of a particular scene spring unbidden to his lips. Why *this* is one of the finest pieces of photography in the whole picture! Do you know how long *that* scene took to record. Or how many times the players were rehearsed before an inch of it was shot? As for that other section—the set alone cost umpteen hundred pounds, and *must* be given full value on the screen.

So the discussion goes. Production manager, cutter and cameraman come into the argument. Yet, however brilliant each may be in his particular sphere, one and all are cursed with the same paternal instinct. Call it Loyalty, the Team Spirit, or what you will, it leaps to life in defence of what it has created.

Clearly this is the moment to call in a specialist. What is wanted now is an independent opinion, unhampered by personal considerations, unconfused by the machinery of production.

The need, in short, is for an Independent Film Editor.

Single Minded.

Approaching the subject with a fresh mind he can view the film as objectively as any member of the public, with the added ability to analyse his impressions. It may be that his verdict will be "No operation required," but it is more than likely that he will lay his finger on a few defects which can easily be remedied, but which mar the perfect enjoyment of the film.

G. A. Atkinson, whose views are always stimulating, glimpsed one side of the truth when he wrote in his review of a recent important British production: "'The . . .' confirms my opinion that in every studio there should be a highly trained sub-editor empowered to tell a director just when a scene or an episode ceases to be interesting, or conversely, when it may be allowed to run on. Dozens of scenes in 'The . . .' are held a *little too long* and occasionally *a great deal too long*."

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There is at least one British film director who agrees with me. He came to me with the request that I would view and report upon his latest picture, and, if necessary, carry out my own suggestion. I gladly complied, and he was good enough to say that the resulting modifications definitely improved the film. This director knows the

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It's bigger than anything you've ever known!
It'll overshadow any picture you've ever shown!
It's COLOSSAL!
It's TERRIFIC!
It'll take your breath away!
It's the super-spectacle for which the whole world has waited!

IT'S CECIL B. DEMILLE'S *MIGHTY*

THE SIGN OF THE CROSS

WITH FREDRIC MARCH · ELISSA LANDI · CLAUDETTE COLBERT · CHARLES LAUGHTON

and a cast of thousands

OF COURSE *it's a Paramount Pictu*

The Holy Alliance

ALTHOUGH he would be the last man to wear the mantle f a prophet, the author of this ticle has proved by his past work whether exploring the film menlity of the American, or organising the screen service of the mpire Marketing Board—that he s an undoubted insight into the next developments.

TWO outstanding events mark the English kinema year of 1932. English production has at long last discovered self-confidence, and he governing class has at long last be convinced of the kinema's respectabi . Of these two historic events I regar he second as the more important. It me that the kinema is promoted to the pr e of a national institution. The perqui of such a promotion may be very co erable.

I evidence, I call to your notice that th were fewer back-references to the cl and suit business in 1932 than ever bef . It is now as fashionable to fan th ovies and fête the itinerant star as it once fashionable to fan music and fête the person of Beethoven. Other tim other tastes; but it is the principle tha counts. Look where Beethoven's soc contacts took the music business!

I is even respectable nowadays to ad the kinema as a profession, as my Ox d and Cambridge mail constantly rem ds me. In this respect the Honourabl Asquith and Montagu have less need to apologise for professional kinema than the Lord Byron had to apologise for professional poetry. We are now, bless you my fellow pants pressers and button manufacturers, among the sahibs. Not all of us, perhaps, but nearly all. It is still doubtful if the huskier salesmen among us will be pressed into the peerage against our will.

May We be Complacent?

After a fight for respectability that has gone on unremittingly for thirty-four years, the English industry can be excused its complacence when it finds society and the law making an honest woman of it. It is, you will have noticed, now a fit and proper influence to operate on Sunday.

The best New Year suggestion I can give the English kinema is that it should take serious stock of this new situation.

Prestige is power and, even on the slimmest exercise of imagination, it is also profit.

Consider particularly the movement represented by the "Commission on Educational and Cultural Films." It is surely a miraculous factor in the situation that spokesmen from the national bureaux of Government, education, religion and culture in general, should appear *en masse* on the kinema's doorstep craving alliance. The history books tell how the Emperor Henry once knelt in the snow at Canossa asking audience of Pope Gregory. Nothing less has happened.

Here are the gentlemen of uplift who, a bare year ago, the kinema distrusted as so many nose-poking outsiders, so many critical nuisances to a trade which must live by its imagination and dare not set too many limits to it. But hey, presto, they have turned out to be very understanding and appreciative gentlemen indeed, with never a thought of censorship or any other method of crabbing the original act of showmanship. They are supplicants, craving only the aid of the most august Trade, in the pursuit of what they maintain are common ends. It is a sight touching enough to melt the heart of every hard-boiled old timer in the business.

A Volunteer Defence Force.

No wonder, as they tell me, the more imaginative manipulators of the Industry, are all for welcoming them. Only a month or two ago Wardour Street editorials were calling for a defence organisation and worrying about the expense. Here it is without any expense. A front of respectability (and an impressive one) for the world to see, a shock absorber for the critics to knock their silly heads against. It is a small matter for the Trade to give technical authority for the formation of a Film Institute, if in the act they can so neatly put the enemy by their side. I put it to you as the most important manœuvre the game has seen since the Warner Brothers went Vitaphone.

Politics of the matter apart, there are things to do within this Holy Alliance which must benefit the Industry enormously. By benefit I mean, in the orthodox manner, profit.

by John Grierson

Proximity to its own critics should, in the first place, allow the Trade an opportunity of clearing their heads a trifle. One of the objections to most film criticism is that producers and exhibitors are expected to perform a duty they do not profess. They profess to produce for adults and are held to account for their failure at the same time to fulfil the interest of infants. In an adult pursuit they are denied the right to adult criteria. The only healthy way out of the difficulty is to preserve the adult criteria at all costs (when was the inspiration of art found in the world's Girl Guideries?) and provide an alternative children's kinema for the proper preservation of the juvenile mind.

The alliance represents a path to the most important tie-ups in the communities of the nation, and will gradually make the children's kinema commercially possible. Paramount once, as an experiment, picked six hardened cities in the States and tied-up the local uplifters to a man and woman for the presentation of the unusual *Moana*. It broke house records. Bruce Woolf has been pioneering similar ground with his Saturday morning shows, and our own E.M.B. audience of children is now well into the millions.

A New Public.

This may seem small stuff to owners of P.C.T. chains and the like, but it represents only the minute beginning of what must inevitably be done outside the ordinary theatre shows. The community tie-ups which the alliance will bring, are, of course, the whole works. Exploited properly, they will reveal not only new audiences but new wants which the producers are bound to welcome. As these wants mean money for production it would be strange if producers refused to welcome them.

My own curious rôle in the kinema world probably brings me in touch with more various and more unusual wants than appear to any one else in the business. I not only hear of industry in general and industry in particular wanting films, but of Government departments and departments of departments, in a thousand odd corners of the world, howling desperately for the fulfilment of some immediate service in propaganda or education. Somebody the other day wanted a film to show apprentice joiners in the town of Ayr the wider bearings of their trade. Somebody wanted to show school-leavers the best opportunities for apprenticeship in their particular communities. Another wanted a film to show negroes in Africa the skill of pick and shovel manipulators in England. Another wanted a scheme of films to teach safety work in mines.

These are requests altogether incidental to the demand for films which will cover the groundwork of economic geography and economic history; films which will bring the Industry and commerce and life of different towns, counties and countries alive to children; films which will record expeditions and experiments; and films which will bridge the gap between the scientific laboratories and the world's producers.

Virgin Soil.

Even so incomplete a list as this will tell you what opportunities stand to be organised when the film Industry has gone into the possibilities of this new tie-up with the community. Because so many of them either represent patent needs or needs that can, by public demonstration, be proved to be patent, the community of the various interests within the community will find the money to finance the films and bring together the audiences. That is the first and principal job to be faced, and only on the most short-sighted and stupid policy will the Industry avoid it.

It may not mean money this year or next year, but in five years' time it may very well represent a huge additional ground to the Industry's operations. Living among these needs as I do and hearing of more films to make than my own unit has personnel or power to cope with, I am all for the exploiting of opportunities on a more exhaustive scale than has been possible till now. It will mean much effort and much responsibility on the part of the Trade, for not only organisers are wanted but a new production personnel to take charge of the special requirements of special fields.

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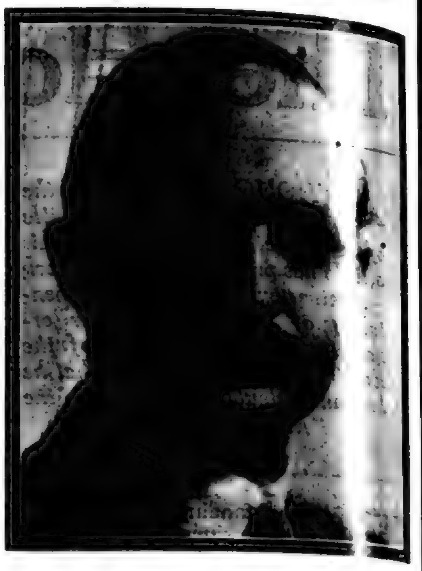
Story Values This Year

THE Author of this article, whose experience in production has been gained in studios both in the U.S. and the U.K., brings us back to fundamentals. The story is the thing, he says.

By L'Estrange Fawcett

(Author of " Writing for the Films," " Films : Facts and Forecasts," etc.)



THE year 1933 ought to go down to history as the one in which the British Film Industry achieved some object of world-wide significance. Hitherto, we have been altogether too parochial. We have made innumerable films which have not enhanced our prestige at all.

We have not evolved an ideal story form, a perfect tragedy, comedy, or farce. The world does not speak of British photography or British cutting as if they were worth study. We have not, in fact, blazed a trail, set an example, or indulged in an experiment, and we are, in fact, behind the times.

What are other people doing meanwhile ?

The Russians make pictures of ferocious sincerity and are oblivious of so-called commercial considerations.

The Germans are not afraid to study psychology with a camera and mental and spiritual reactions by means of an applied story.

The French have proved on more than one occasion that whimsey has a definite appeal, and in the process took in their own peculiar, gallant and casual stride the tricky obstacle of a new musical form for picture accompaniment.

The Americans have demonstrated again and again their astonishing facility for treating a subject, devoid of any intellectual value, in so descriptive a manner that the audience does not feel that its time has been wasted.

Efficiency

Admittedly, the work of rehabilitating the finances of our Industry under the ægis of the Film Act of 1927 had to be done, and it has been well done. Our efficiency has grown and the exhibition of our films increases daily in extent and popularity.

A big work—and I sometimes wonder if the Industry realises how much it owes to the cool brain of Simon Rowson, who was mainly responsible for originating this tremendous Five-Year Plan for the British Industry. There are, no doubt, many people profiting both in gain and glory from the present protected state of the Industry, who were loud in their denunciations of the futility and unfairness of the recommendations of the Rowson Committee.

However, that is all outside the scope of the present article, except in so far as it leads me to remark that in the past five years our work has been wholly subjective. It has been purely selfish and the time has now come for us to contribute something to the world-advancement of the film.

Sooner or later we must justify the Government's action in promoting the Industry's welfare so munificently. The film producer has a responsibility outside purely business considerations. He cannot avoid the incidence of the film as an instrument of culture, and he knows perfectly well that in the long run the intelligent film is the only one to bring credit and glory to the Industry.

Organised publicity may succeed in pinning medals on a production of small intellectual consequence, but actually when the word of mouth goes round irresistibly that such and such a picture is good, it is simply the picture's inherent artistic value refusing to remain hidden.

Our Task

Why not, then, let a genuine attempt to raise the film's story level be our contribution to world-improvement? The raw material is here. Why cannot we adapt it to the film's requirements more intelligently? There is a constant stream of foreigners, chiefly Americans, to this country clamouring for our plays and novels and short stories. *They never clamour for our films.*

If we are to believe both their film men and our own, it is not because of technical shortcomings, but because of bad story-telling.

In the need for re-establishing financial security we became utterly obsessed with the box-office. It is not enough to build a story to fit the narrow confines of the box-office. We must build bigger, bigger even than for the theatre. We must build for the world.

It is the quality of pugnacious story-telling that has made the Soviet film world-famous. It is the quality of German photography that makes her cameramen in demand. No one to-day is anti-box-office; we are all too hard-up, but we all know that only quality stories will enable us to get away with the worst of our box-office stuff.

No revolution in studio organisation is required to ensure that our stories set the pace for the world—except that the status of the author requires to be raised—nor can everything be accomplished at once.

A Prescription

But there are certain avenues of inquiry and action which might well be explored in 1933 in the important quest for quality stories, treatment and production methods:—

(1) Keep away from the flimsy subject. Few British directors possess the lightness of touch necessary to make an airy nothing into a thing of genius. Instead, concentrate hard on stories full of human emotions that ring true—in a word, more sincerity.

(2) Depend less on the stage and novel for inspiration. Make less use of second-hand material, the dependence on which suggests a lack of confidence.

(3) Better preparation of story-material, including more respect for the author and less hectoring by technical experts. If the author is good, use his ideas as they stand. But don't let us pick out a few and reconstruct them to the specifications of the star or director. By this means we destroy the author's whole purpose and foul the very fount of a film's inspiration.

(4) Better characterisation, motivation, continuity and cutting, where it is necessary to depart from the author's original scheme.

(5) Make directors get more out of their stories and their players. The average English actor (I do not say actress) is every bit as good, and usually better, than his American cousin, but the foreign directors almost always get better results. Herbert Marshall !

I deliberately join stories and players in this connection, because the foreign director always seems to make a player a more real part of the story and blends his personality better with the plot.

Although the film and stage are miles apart, and should be kept so, the direction of players on the stage is a tremendously valuable training. Film directors here, as a rule, have had no stage experience and have never learned a proper economy of action, movement and gesture.

They have never learned simplicity and prefer to gain effect, not by skill or subtlety of direction, but by extravagant or flamboyant treatment, which, indeed, they believe to be the film's special domain.

I do not suggest that stage methods should be applied to the screen. Far from it, but the " flicker of an eyelid " effect, for which the foreign director has become deservedly famous, is nothing accounted in this country.

(6) Unification of story. It is better to have one or two sets less than run the risk of a watertight compartment treatment of a story with consequent interruption of interest. In 1933 our film treatments must not behave like spring-heeled jacks leaping from situation to situation. If a parallel is wanted we may compare the old style novel, in which one set of characters were dealt with in chapters 3, 5 and 7, etc., and another set in chapters 4, 6 and 8, etc., and it was not till about chapter 30 that there was any attempt to knit up the loose ends.

The modern novelist and the modern treatment writer or filmwright, as I prefer to call him, have learnt that in quietness and confidence is their strength, there are no loose ends, and the reader or audience is carried imperceptibly and rhythmically over the junctions. In fact, so natural do the changes of direction seem that, instead of splitting the effect, they enhance it, just as the branchings of a tree are essential to the beauty of the whole.

Let's Talk Sense !

By Maurice A. Cowan

HERE is an appeal for common-sense thinking and talking in the Industry. It is an article that will cause a good deal of controversy, but should point the way to a better understanding.

A MESSENGER from Mars or an inhabitant from some newspaperless corner of the globe might be pardoned if, on arriving in this country, he wrote an essay on " The Decline and Fall of Hollywood."

Many journals would supply him with material for his theme.

He would learn that Hollywood is doomed, or dying, or dead, or in some such moribund condition. He would be informed that the heart of Hollywood has ceased to beat. That the glory that was once is now departed.

And he would learn the grand news that British Producers are leading the Exhibitors and the Public to the Promised Land —a land flowing with Money and Masterpieces.

"British Pictures are Making Fortunes," shriek the headlines.

What Has America Done?

Let us hope it is true. And assuming that this desirable state of affairs is now prevailing in the Film Industry, is it decent, or kind, or charitable, to kick poor Hollywood now that it is down and lifeless?

One critic even grudged a farewell wreath deposited by a less malicious fellow on Hollywood's grave. He could find no good word for the dear departed.

What has provoked these outbursts of acerbity against America?

Who and what is responsible for the unbounded optimism and fulsome eulogy showered on the British Industry?

I don't know.

Maybe it's the debt question that has stung our patriots. Maybe it's the Fun Fair season, and being a time of peace and goodwill the right game is Aunt Sally. And what could serve better as a target than that good old much-derided Hollywood?

That may be the answer to the first question. What is the clue to the second?

I suspect this cock-a-whoop attitude dates from the screening of " Rome Express." Let me say at once, before I am misunderstood, that I consider " Rome Express " an excellent entertainment, and that I have done all in my power to persuade picturegoers to see the film.

Is it Merely Amazement?

But one film does not make an Industry.

So surprised were the critics that a producing company in this country could turn out a film technically as good as any from Hollywood that every superlative in the dictionary was employed in lavish praise.

Yet surely even the most biased critic must agree that every first-class production company in Hollywood has made films every bit as good—if not just a wee bit better—than our own masterpiece.

But are we to build our prestige on this one excellent picture?

What else have we contributed recently that entitles us to pity and deride Hollywood?

At this period in the Calendar it is the habit of many to compile lists of the best films of the year.

Our Friends Abroad.

I have examined many of these, and I find that by some mischance America, Germany and France have more than their share of good films.

I find that Germany gave us " The Blue Light," an exquisite picture that will always remain memorable to those who saw it. From the same country came "Kameradschaft" and " Mädchen in Uniform," remarkably dissimilar and yet both exhibiting that quality once associated with German films and heralding a much-longed-for Renaissance among German directors.

And they also showed us in " Der Hauptmann von Köpenick " they retained their delightful sense of comedy, and in " The Tempest " that we can teach them nothing in drama.

France sent us " A Nous la Liberté." True, the vast majority of our kinema patrons might not enjoy this as much as they would a home-made comedy, but let us be fair—René Clair did do something to advance the Industry. He does get away from music-hall slapstick and ancient gags. And that should count for a little.

Entertainment all the Time.

And poor, despised America. They sent us " Hell Divers "—and we, too, have used aeroplanes in pictures—" Emma," " Arrowsmith," " Forbidden," " Once in a Lifetime," " Trouble in Paradise," " A Bill of Divorcement," and " Grand Hotel."

" Yes," you will say, " you are picking out the gems."

No, these are the pictures that come to mind immediately. Look at the ordinary programme pictures, like " The Night of June 13," " American Madness," " The Melody of Life," " Mr. Robinson Crusoe," " Round the World in 80 Minutes," " Beast of the City," " The Doomed Battalion," " What Price Hollywood." This list can be multiplied several times.

(Continued at foot of next column.)

How many have we to place in the same class? What British picture can challenge " One-Way Passage," which played a lone week in a London kinema, heralded by such faint critical acclaim?

I venture to suggest that had this picture been made in this country it would have been described by many as our " best ever "—and what is more, would in the opinion of many have deserved that praise.

I suppose I shall now be accused of being anti-British and pro everything that comes from abroad, but that is an accusation that will be made only by those who refuse to face facts. What really is happening in this country is that we are now setting the same standard for production that Hollywood has had for years.

We are making every endeavour to ensure that films like " The Good Companions," " Soldiers of the King," " Die Fledermaus," are as good as they would be had they been made abroad.

Nobody welcomes it more than I do, and I also realise that there may be two vastly different opinions about the same picture. I realise that one man's masterpiece may be another man's misery, but surely there can be no two opinions that the nonsense now being spread is injurious to the kinema Industry, which is and must remain universal.

Let's talk sense!

Sunday Kinemas —and How!

IT pleases the well-known showman—whose career, both in Norwich and Maidstone is a story of battle—to use the bludgeon of irony rather vigorously in this article on our Sunday opening facilities.

By Dan Benjamin

ONE OF THE HAPPY WARRIORS OF THE TRADE

BEFORE the passing of the Sunday Entertainments Act, 1932, there were 96 areas in Great Britain that had the power to open kinemas on Sundays, but with the coming into force th: Act on October 1, last year, there will e many executives desirous of applying for rmission. Whilst the whole matter is erely a question of complying with one or o simple regulations, the following article ts out the procedure it is advisable to dopt.

The first and probably the most important age is to get the Town Council to vote on is matter, and by a majority decide to ppl for powers, but this proves to be an sy matter if carried out in the way sug- ested.

he Early Bird

Propaganda should be started a few years advance as it is essential that the goodill of each member of the Council be cured. It will be found that with a memrship of, say, forty, the Council has many ifferent ideas on the subject, but to get the hole reconciled is not too difficult. Each ouncillor has probably a pet charity, suport it liberally, or, an alternative, get other eople to do so.

As the political constitution of the Council ay represent Conservatice, Liberal, Labour, atepayers' Association, Fellowship of reedom and Reform, Prohibitionists, Comunists, and other interests, it is very ecessary to join all organisations and cial clubs and take the usual oath to suprt them, and them only.

Promise them all the kinemas will be at eir disposal during the election, and at all her times, even if it means occasionally elving your feature film—the public won't ind. And promise to frequently run special rformances to augment their party funds. nd so Sunday opening is now only a quesion of time.

et Hold of the Public

It now remains to wait for the public eeting, but again this is a formality only nd nothing to worry about . As a matter of precaution thoroughly canvass the town, distribute throwaways, screen trailers, cover the hoardings with posters, employ sandwichmen, barrowmen and newspaper advertising, arrange for speakers and generally ensure that sufficient supporters obtain admission, and prevent the opposition from doing so

The Mayor, who is in the chair, invites speakers to air their views for and against. By some mischance the opposition appear to have temporarily captured the position, and as the speakers step on to the platform the exhibitor applicant hears some unbiased opinions of himself. He has every known and unknown vice and is accused of every indictable and non-indictable offence under the sun and in his agony he visualises the black cap and the ultimate sentence which must follow.

The speakers in his support, however, make a good show, and he feels that after all, he is not such a bad fellow, and eventually when the vote is taken it is definitely in favour, the day is won. And now for Sunday Opening and all its advantages.

—But Not Yet

A few days later, however, advice is received, that a requisition has been presented by the opposing side, signed by the requisite number of voters, demanding a poll, and our friend does not feel so sanguine, but why worry; it is only another necessary formality? Polling day is fixed two weeks after the public meeting, and it is better to play for safety.

It will cost, with a population of 100,000, a minimum of £2,500, although £5,000 may be nearer the mark. It is best to be lavish. Therefore an election agent is essential; in fact, it perhaps would be better to have an agent to represent each shade of political opinion. Committee rooms and a public meeting in each district are advisable, and a constant stream of circulars to all voters is indispensable. Every house must again be canvassed, lavish promises made to the doubtful ones, money poured out in all directions, donations made to all institutions, prizes presented to everything of a charitable, public or sporting nature, and all shopkeepers must be patronised, irrespective of whether the goods are desired or not.

Concentrate on the industrial voters, as these are more favourable to Sunday opening than the middle and upper classes, and can be more easily persuaded to record their votes, and besides, if lavish promises are made, they are easier to mollify afterwards. If fortunate, fully 20 per cent. of the electorate will record their votes, but as this applies to both sides again why worry?

Incidentally, motor cars by the hundred will be necessary to take all voters to the polling stations, and these must be borrowed, begged, or as an alternative bought—they can always be sold again at a slight loss or given away.

Election day at last arrives, and with the perfect organisation everything must go along smoothly. Everyone must be kept at fever heat, heartened, cajoled, mollified during the day, and towards the later hours of polling intensive work put in. Visit the polling stations as frequently as possible. It is heartening to see them deserted and it can be readily seen that the opposition are not recording many votes.

As each ballot box comes in and is sorted at the Town Hall, a pang is suffered as there appears to be so many against, so few in support, but this proves to be unnecessary anxiety, as when the result of the poll is announced the decision of the people is again favourable and by a substantial majority, probably treble figures. Prepare a speech beforehand either to propose or second a vote of thanks to the presiding officer—one never knows—and hand both to the Press in case they are not present at the announcement of the result, and see they do not get them mixed.

And Then ——

At last a notification is received from the Town Clerk's office that an appplication for Sunday opening must be made to the Town Council and, subject to certain conditions, will be issued. This does not sound so good, but it may only be another formality, which is confirmed at the Council meeting when the said conditions are outlined. The applicant's heart, however, sinks lower and lower as he hears the following suggestions :—

All British films, all educational films, all religious films, all travel films, and all historical films are the programmes indicated.

No comedy, no drama, no sex films, no musical films are to be shown.

A censorship committee representing all political and religious interests on the Council to be formed, and all films to be viewed and approved of before showing.

No films to be screened which contain any scenes depicting fishing, as this tends to make persons exaggerate.

No sporting films to be included in the programme, as there may be gambling on the result.

All profits to go to local charities, with a definite guarantee.

Hours of opening not to clash with any religious or other vested interests.

Unrestricted opportunity to be offered to local institutions to give addresses from the stage between the films.

And so one clause after another is proposed and agreed, and instructions given to the Town Clerk to prepare the licence, and this is in due course forwarded to the exhibitor, setting out that, subject to complying with the conditions set out, from a certain date he is free to join the fortunate band of those who have the privilege of Sunday opening and enjoy the benefits therefrom.

But alas ! the licence is returned with the following information : " Gone, address unknown—died from heart failure occasioned by worry."

Bobby Howes Propounds

a Theory of Production

THE star, as the director sees him, is a peculiar entity, with many difficult virtues and vices. Sometimes in his qualities there is a gift of clear-sighted, critical vision, and then it is useful to understand the director and his methods as the star sees them

WITHOUT in the least wishing to pour cold water on the efforts of our producers, I must frankly admit that in more than one respect their methods could be mproved upon advantageously and without ny serious disruption of existing methods.

I hope, however, that what I have to say will be taken as friendly constructive criticism rather than as an attempt to belittle the efforts of those who are working hard and wholeheartedly to further the interests of British films.

One of the chief things that strikes me as being wrong with our films as compared with those made in America is the lack of careful preliminary spade work on the script of a new talkie. All too often a stage play or a novel is adapted for the screen regardless of whether the right players are available for the different rôles, and the result is that many of the parts are played indifferently or downright badly because they have not been written round individual players.

Our own producers so often fail to realise that, in order to achieve a really high standard of all-round excellence, even the smallest speaking parts must be as carefully and judiciously cast as are those of the principals. Modern film audiences are keen and discerning critics, and the effect of finding a round peg in a square hole is certain to react unfavourably upon them.

So the actor gets blamed, when the fault really lies at the door of the casting director; but no matter whose the blame, the ultimate result is the same—a lessening of the film's intrinsic value.

Another common fault is the inability of some producers to realise that it is far better to give an audience too little rather than too much of a good thing. A player who specialises in, say, a certain type of comedy business may be compelled to exploit a scene to inordinate lengths. The result is that, instead of the audience saying, " What a pity he did not do a bit more of that funny business with the cocktail-shaker "—or whatever it may be—they grow surfeited with the scene.

The balance of the film as a whole is definitely lost, and they find themselves wishing that the players would " cut the cackle and come to the 'osses," for it is easy to have more than enough of even the best of good things.

Action!

Balance and continuity of action are by no means easy to obtain, but the surest way of achieving these results is by steadily bearing in mind the indisputable fact that the part (even though it be the finest of star ones) is never greater than the whole. Indeed, I cannot emphasise too strongly that rapid action is one of the prime essentials of a successful film.

The close-up is a feature of production often injudiciously employed in our films; its real function should be to serve as a pictorial emphasis of an emotional high light, and as it is a matter of extreme difficulty to register concentrated emotion of one sort or another for a lengthy period, it must of necessity be employed sparingly. To employ the close-up merely for the sake of variety without any real *raison d'être* is to depreciate the value of one of the most important sides of photography.

Imagination must be employed to no small extent in considering the reaction of an audience to camera effects, but all too frequently this is sacrificed to a desire to achieve some clever technical effect which, admirable though it may be in itself, does nothing to improve the production as a whole.

Another point I should like to raise before leaving the question of the close-up it that of sound synchronisation. It often happens that the most striking camera effect is marred by the incongruously loud tone of the voices of the actors.

If we get the impression that actor and audience are but a very few feet apart, it stands to reason that the former would not employ the loud strident tones which are so often relayed in these cases. For the close-up to achieve the maximum of effect, it must be as carefully studied from the oral as from the optical angle, but it is just in these matters of detail that our own films fail when compared with foreign ones.

Don't Waste Time

One more point—and it is one which I consider really important—and I have done. The difficulties connected with the mechanical side of film production are admittedly many and great, and it is inevitable that delays will occur on the set from time to time, but I am convinced that the number of precious minutes wasted in this respect could be reduced.

Looking at it purely from the actor's standpoint, these hold-ups are not only an annoying waste of time; they also impose a very severe strain on his nervous system. When one is made up and standing by to go on the set, and concentrating wholeheartedly on the business in hand, it is nothing short of a calamity to find that owing to the microphone suddenly developing internal trouble, or to some similar cause, one is compelled to hang about often for hours at a time instead of being able to get on with the job. The inevitable anticlimax naturally has an unsettling effect on one's nerves and makes it very difficult to give of one's best when the moment for work does eventually arrive.

It might be assumed that producers would study the personal equation sufficiently to do everything in their power to avoid such a strain being put on the players, but from personal experience I must confess that all too often this is NOT the case.

Indeed, I have known of an instance where there have been loud complaints that a star has wasted eight hours of valuable time when the delay was caused, not by the actor, who had been on the set all the time, but by defects in the sound and lighting to be employed. It is the actor above all people who is ready and anxious to get on with the job in hand.

In a word, it is the unfortunate player who is frequently made the innocent scapegoat of the mistakes of others, with the inevitable result that he becomes disgruntled and upset. Just because your modern actor and actress do not rant and rave like a pre-war prima donna, it does not mean that they are robots who can be stopped and started at will, and I do say most emphatically that the players, in whose hands the ultimate success or failure of the film rests so largely, should be considered more than they are.

The fact that I have kept the bouquets well in the background does not mean that I can find nothing to praise in film production. On the contrary, there are very many flattering things I could say, but good wine needs no bush, and although it is as pleasant to receive compliments as it is easy to give them, film production does not really benefit from such an act—but a little kindly criticism is, I hope, another matter.

The M-G-M "Prosperity" Group

Scenes from a few of the outstanding productions due for 1933 release by M-G-M. (1) Norma Shearer and Clark Gable in STRANGE INTERVAL. (2) William Huston in KONGO. (3) Warren William in SKYSCRAPER SOULS. (4) Fredric March and Norma Shearer in SMILIN' THROUGH. (5) Laurel and Hardy in PACK UP YOUR TROUBLES

RADIO'S

FIRST BIG CONTRIBUTION TO PROSPERITY IN 1933

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Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM
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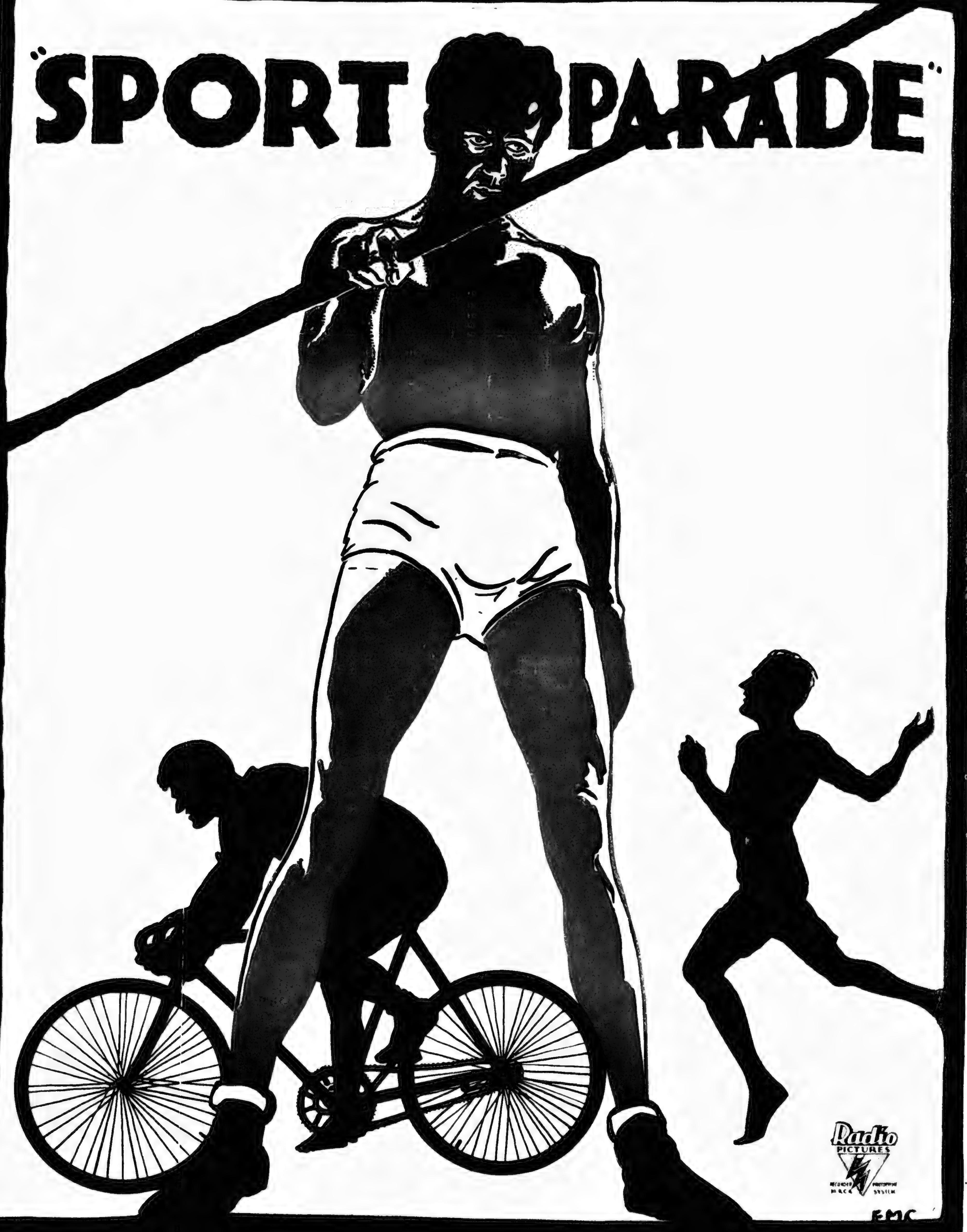
¶ **A daring sophisticated revel of heart-abandon, tempered with that tear-compelling sentiment which belongs to the ideal photoplay.**

¶ **Quivering with the tenderest emotions; echoing the dramatic heart-cry of a million mothers.**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RECORDED RCA PHOTOPHONE SYSTEM
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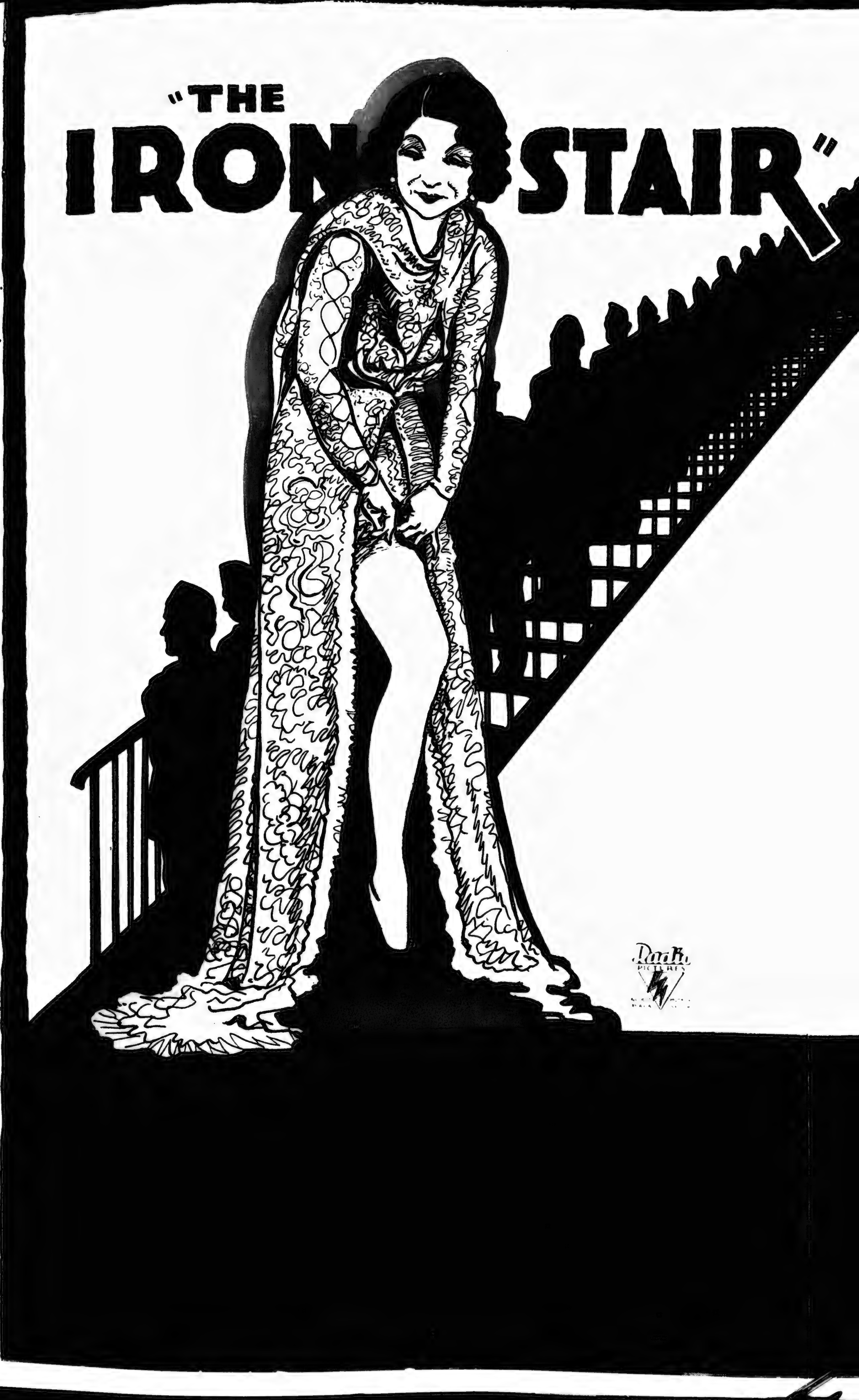
"THE IRON STAIR"
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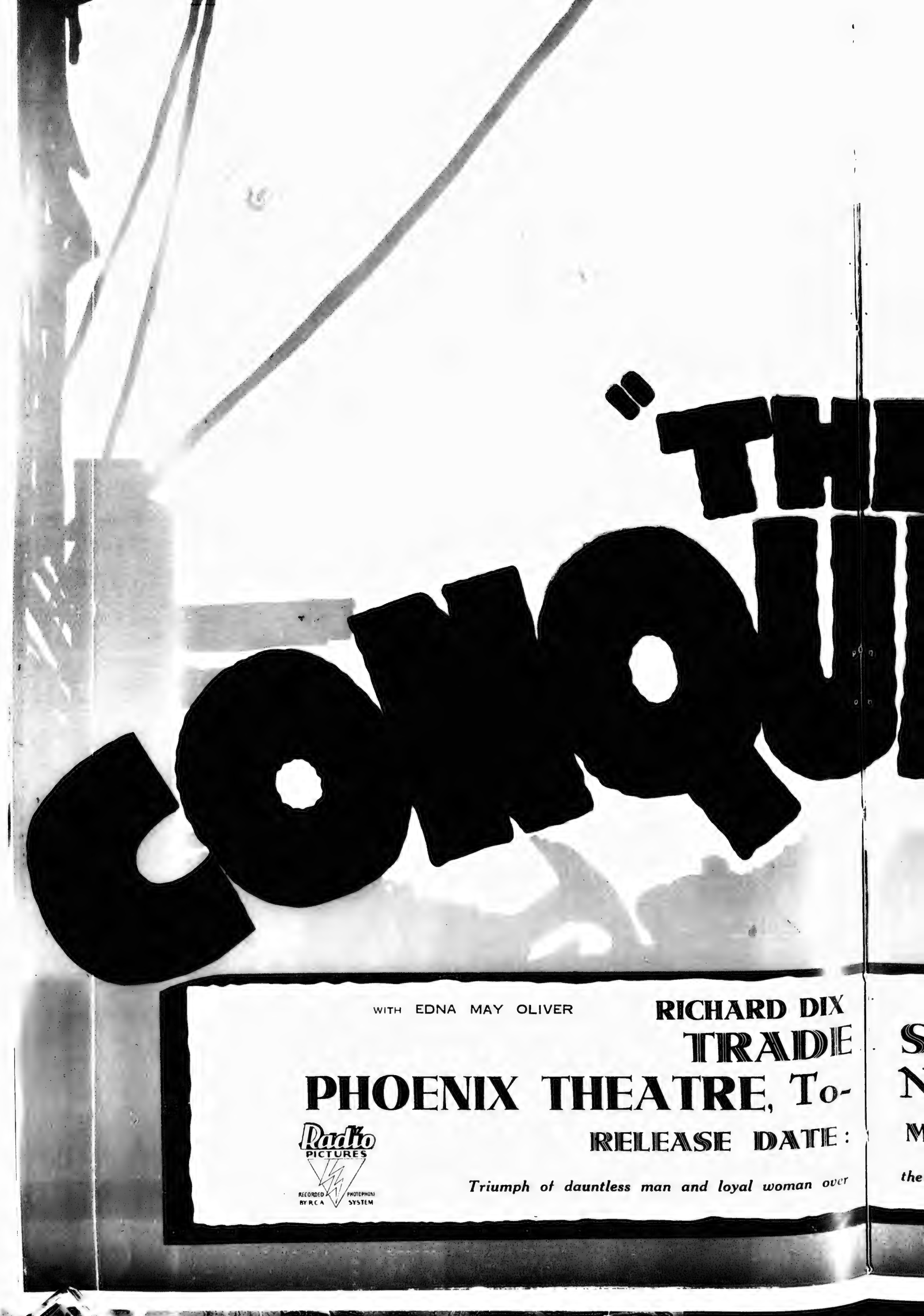
PICTURES



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RICHARD DIX

TRADE

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PHOENIX THEATRE, To-

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Radio Pictures

RECORDED BY R.C.A PHOTOPHONE SYSTEM

RELEASE DATE:

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Triumph of dauntless man and loyal woman over

the

Announcement.

ANN HARDING GUY KIBBEE

SHOW

Night, Thursday, at 8-45 p.m.

AY 15, 1933

trials and crashes of modern civilisation.

Radio PICTURES RECORDED BY R.C.A. PHOTOPHONE SYSTEM

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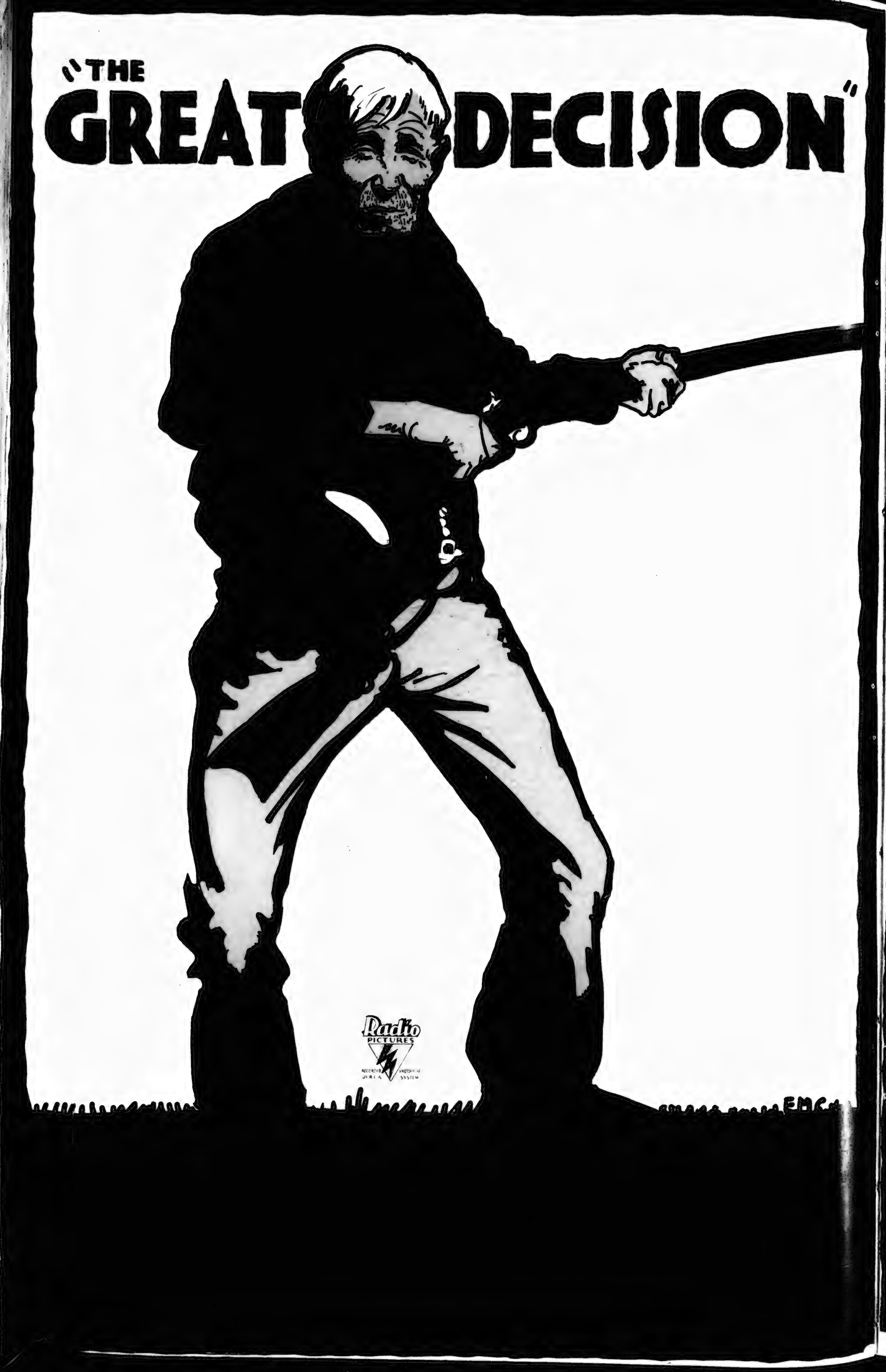
"THE GREAT DECISION"
Radio Pictures
RECORDED BY R.C.A. PHOTOPHONE SYSTEM
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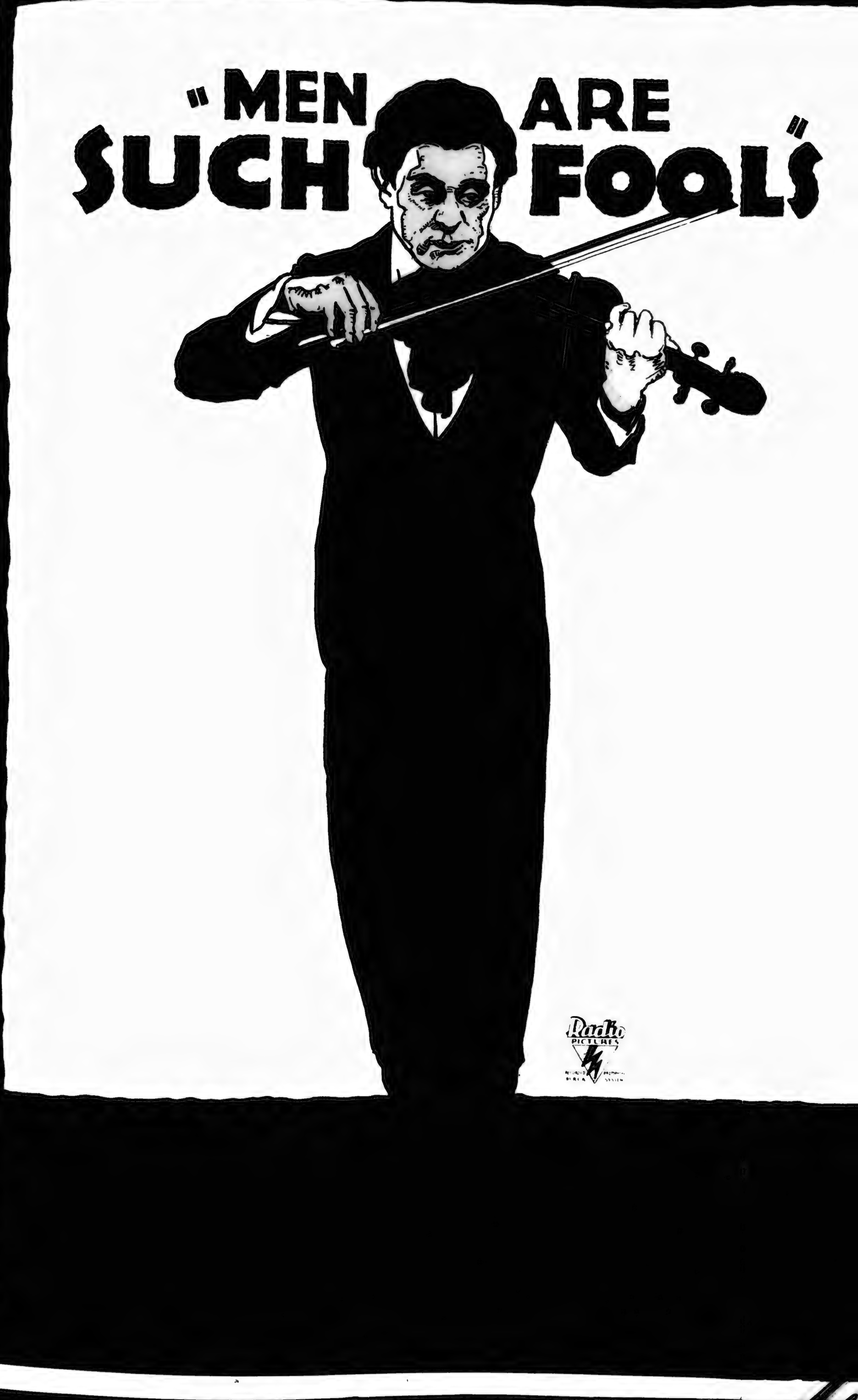
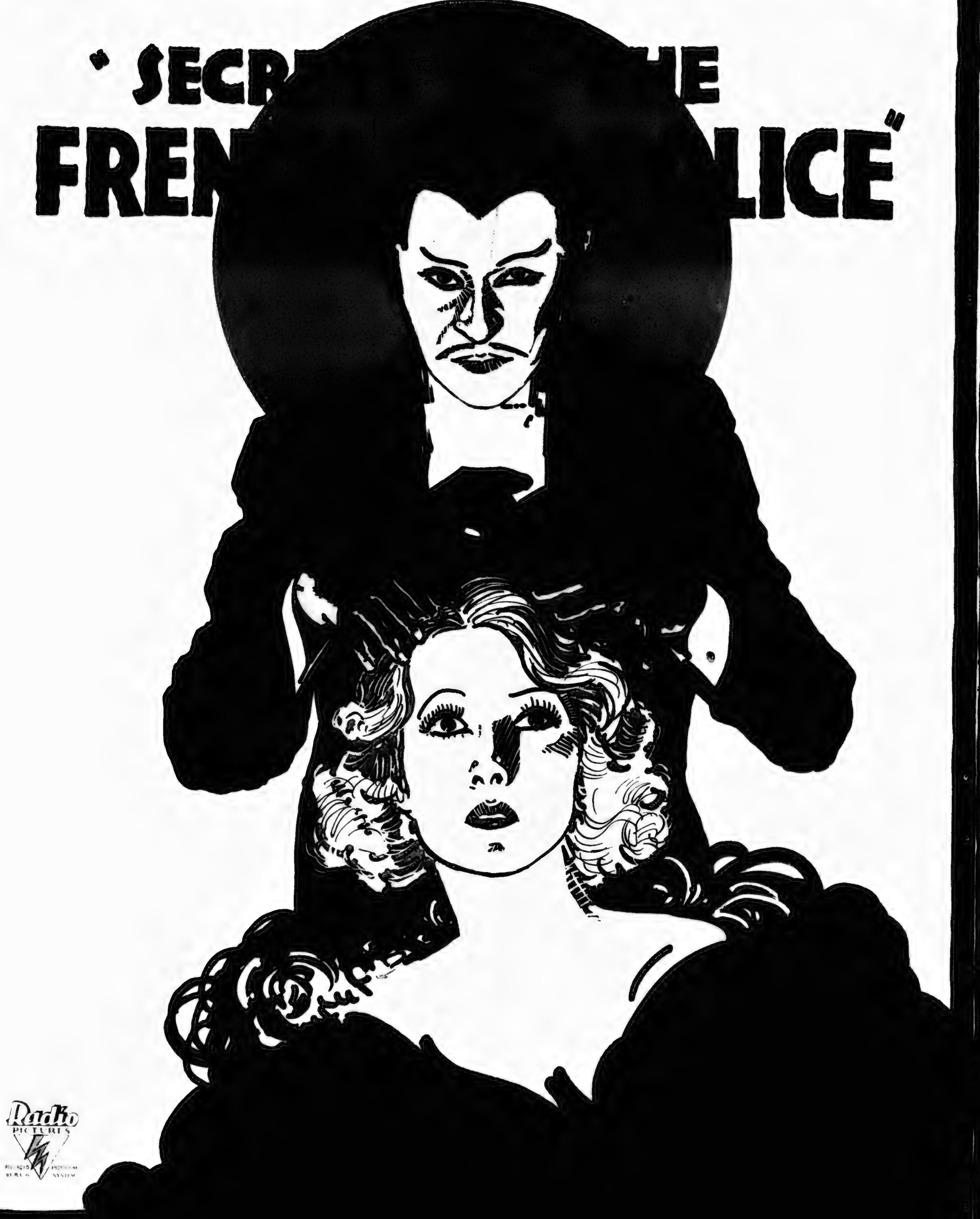

"MEN ARE SUCH FOOLS"
Radio PICTURES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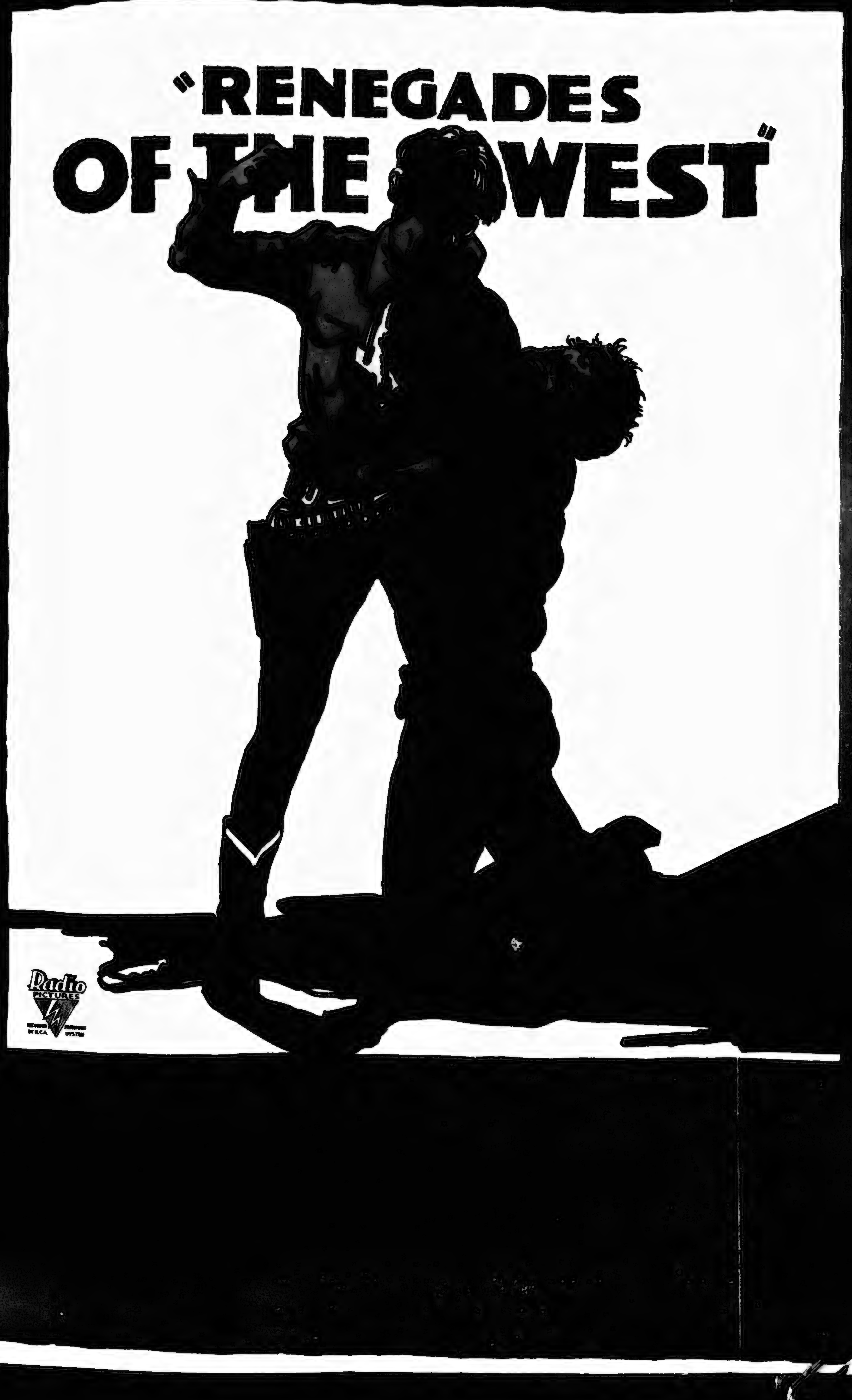
"RENEGADES
OF THE WEST"
Radio
PICTURES
BY RCA
SYSTEM

by Edgar Wallace

RENTERS AND PRODUCERS

LOOK AHEAD INTO THE YEAR 1933

A General Note of Optimism

BRIGHTER OUTLOOK FOR THE FUTURE

By J. C. GRAHAM,
Managing Director of Paramount

THE Paramount Film Service, Ltd., are always ready and willing to co-operate with your Trade paper from any angle which will be of benefit to the film Industry as a whole throughout Great Britain, Northern Ireland and the Irish Free State.

We have noted with considerable interest your recent change in style and size, and believe that this is a proper step forward, and shows that you are keeping apace with present-day requirements for publicity, advertising and general information.

As regards the September to August 1932/33 season of Paramount Pictures throughout this country, we feel very happy in the thought that as far back as February, 1932, we made certain statements and promises to the exhibitors of Great Britain with reference to the general quality, character and quantity of our programme for the 1932/33 season, and we have every confidence in leaving the decision to our exhibitor customers, as to whether or not these promises have been and are being fulfilled.

The response which we have received, from a booking standpoint, throughout the country on this year's releases has been very gratifying and satisfactory indeed.

We realise full well that we are at present operating here under conditions which are very strenuous, and in fact very severe on any foreign company which is attempting to keep up a steady quality of product.

We are faced with heavy quota picture investment and a very low rate of exchange, which means in the final analysis that we find it very difficult to continue putting into our Hollywood studios our proper proportion of the funds which they at times need to keep up that standard of production for which Paramount has been famous during all these many years.

At the same time, we have no cause for complaint when the economic conditions of Great Britain are taken into consideration, and we are very thankful that we are receiving such steady and continued support from the Trade in this country.

FOUR YEARS OF BUSY ACTIVITY

By JACK WARNER,
Vice-President, Warner Bros., U.S.A

I FEEL that the motion picture Industry is now on the threshold of the most prosperous four years of its existence.

This Industry, I believe, is about to experience its most prosperous times. We know that, like the rest of industry and commerce, we have turned the corner and that we are all looking forward to an era of real success.

The talking picture has now passed its formative stage, and we in Hollywood are now equipped to provide the right kind of entertainment to the millions of the world. With the return of better days generally I am certain that there will be a bigger demand for screen entertainment than at any time since the first motion picture flashed across the screen.

WORK TOGETHER IN HARMONY

By REGINALD SMITH,
Managing Director P.D.C.

A HAPPY and Prosperous New Year to the *Kine.* and to all your readers, with an emphasis on the "prosperity." We have got to such a state of mind that I believe if we have prosperity happiness will automatically follow for a time.

Prosperity, however, will not be ours for the wishing. It is not possible for us to command success and prosperity; we are dependent upon events.

I feel, however, that a great constructive step would be for us all to realise that we are engaged in a trade divided into three main sections all serving a common end in their respective parts. It is not in the best interests of the Trade that these three sections should be out of harmony one with the other; each of the three sections must earn its living and make its profits from the same film.

(*Continued at foot of column 1.*)

In that respect we are serving a common master. We are truly the slaves of the lamp. As the film passes from hand to hand and the earnings of that film are [illegible] principally on percentage, and I would like to see a less narrow outlook taken and each person who handles that film strive to earn as much as is possible on that film.

All of us are a little jaded, due to the times through which we have passed, but there are good times ahead and our Trade stands conspicuously at the end of 1932 in the best condition of any trade in this country. Even the banks show a bigger falling off in business than does the kinema Trade.

OUR INTERESTS COMMON TO ALL

By MAX MILDER
Managing Director, Warner Bros.

I DO not think the Trade as a whole, both renters and exhibitors, can do better than to follow the famous motto, "Each for all and all for each."

It has been proved time and again "that in any undertaking which concerns the welfare and prosperity of a great number of people, Unity is Strength. Whether it be a sports team, a big business, or a great industry—one man out of line by thought or deed, can seriously disturb, and even wreck, the whole machine."

The kinema Industry is no exception to this rule. Our interests cover the welfare of a greater aggregation of people than any other concern in the world can number.

Let us consider the interests bounded by the shores of this island. There are more than four thousand sound-equipped kinemas in the country. Their original cost, maintenance, and continual reconditioning, including all overheads, and incidentals which make for the smooth running and working of those theatres, represent many millions of pounds. Hundreds of pictures, costing many more millions to produce, are shown in those kinemas throughout the country.

Your interests are ours, and our interest is yours.

There is no other business of this kind in the country, neither is there any business concern the ramifications of which are so national or immense in value.

(*Continued at foot of column 4.*)

Yet we are barked at and bitten time and again by outside forces for no other reason at all, in my opinion, than that we are successful, despite the overwhelming odds against which we have been fighting these last three years. During that time there have been, and still are, within the ranks individuals who not only do nothing to counteract these attacks, but strengthen them by an attitude of indifference, or by bemoaning the general state of affairs.

The magnificent fight the Trade has made through these years is not helped by the attitude of the grouser and the pessimist—the man whose watchword continually is Depression.

We have fought, as I have said—and what is more—we are winning. We stand now on the threshold of a new-born year that has great things in store for us.

A thoroughbred forges forward once he has a lead to a decisive win over his field. . . . We lead the entertainment field! A few flashes of a gloved fist, and the roar of the crowd, acknowledges the winner. . . . Let us deliver the knock-out to depression this year!

If we each do our share in a spirit of optimism and with faith in our ultimate achievement, we cannot and will not fail.

CONGRATULATIONS

By JULIUS HAGEN,
Twickenham Film Studios

I AM happy to take this opportunity of congratulating all concerned with the formation of the "Bigger and Better *Kine. Weekly,*" a Trade journal for which I have always had the greatest admiration. May it long continue to embellish my office desk every Wednesday!

LAUGH AGAIN AND WIN THROUGH

By S. F. DITCHAM,
Managing Director, Universal Pictures

"THERE'S no tonic in the world like laughter" is an argument none will deny. And just as the world emerges from 1932 in need of something to make its people look to the brighter side, this timely old Industry of ours gives a fillip to the fun-making films.

There has been a steady increase in the popularity of comedies in the last twelve months and, based on this popularity, the movie-makers have decided on giving the world even more to laugh at this year.

And that goes for the studios of Hollywood, London—and Melbourne, Australia!

Universal will start the year with a gale of laughter through "They Just Had to Get Married," the Slim Summerville-Zasu Pitts super which contains the biggest star comedy cast ever assembled.

Other big comedy pictures will quickly follow, among them being a George Sidney-Charlie Murray feature apart from "The Cohens and the Kellys."

London studios have big comedy plans, I believe, and from Melbourne will come several big comedies of the broad, popular brand of humour that has proved so successful in the past year. Most British exhibitors have still to see "His Loyal Highness," featuring George Wallace, the first of the Efftee films to be released by Universal in Great Britain under the recent deal.

Showmen will see in it that even Australia, the latest producer to enter the field, has gone heart and soul into this business of producing non-stop laughter-makers as a death-blow to depression.

Our motto this year is "Laugh and the world laughs with you!"

Achievement and Progress Will be Maintained

BRITAIN A SELF-CONTAINED PRODUCING UNIT

By C. M. WOOLF,
Joint Managing Director, Gaumont British Corporation

C. M. WOOLF

THE outstanding achievement of 1932 was continuous and steady progression towards consolidation. The year clearly indicated that the British film Industry is becoming more and more self-contained. The principal aim of the Gaumont-British Picture Corporation has been to press forward the production of pictures not only to supply our own picture theatres, but also the houses served by our renting organisations.

The public in paying the piper calls the tune, and its preference to-day seems to be for the light, bright picture as a relief from the depression which given rein would speedily undermine the cheerfulness and grit required to face to-day's trials.

We, however, are not unmindful of that large section which demands something more " robust " in character while equally entertaining. The dramatic and spectacular picture is included in the scheduled programme for 1933. While conscious of the excellent quality of our own pictures we do not minimise the value of the best product from lands other than our own. The public's demands in 1933 will, however, not be more insistent than our endeavour to meet the entertainment needs of the time.

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BIG PICTURES WILL CURE ALL ILLS

Says W. J. HUTCHINSON,
Managing Director the Fox Film Co., Ltd.

IN expressing through the columns of the *Kinematograph Weekly* my warmest greetings to the Trade, I do so with the sincere wish that 193 will prove to be a year of prosperity and happiness.

Fortunately we are in a business where big pictures will cure all ills. Let us hope that 1933 will see sufficient big pictures to overcome all difficulties.

W. J. HUTCHINSON

WANTED—A BRITISH A.M.P.P.

By IRVING ASHER,
Managing Director, Warner Bros. First National Studios

CO-OPERATIONi Is going to be a thing word in British production circles this year. Already 1932 has paved the way, by revealing how official barriers can be broken down and Government bodies brought to appreciate the motion picture Industry at its true worth, while movements at present on foot indicate the possibility of closer liaison between the various producing companies themselves.

Judging purely on the achievements of my own company, I have been greatly heartened to perceive the increasing interest taken in our activities by official departments, more especially as I had always been given to understand that such bodies were notoriously chary of rendering any assistance to British film makers. We have been granted many facilities by various Government Departments for various pictures—the G.P.O. for one, the Air Ministry for another—and we have also been helped ungrudgingly by Scotland Yard in the making of exteriors in and around London.

As far as the producing companies are concerned, I am hopeful that an organisation of British Motion Picture Producers will eventually be created, on the lines of the successful Association of Motion Picture Producers in Hollywood. The A.M.P.P. has in no way hindered genuine competition among its members, but has enhanced the efficiency of all. A British organisation on the same lines would inevitably be of the greatest assistance to and for the ultimate benefit of the Industry in this country.

Other dreams that I encourage include the formation of a Central Casting Bureau, on which all studios will be able to draw for crowd players, and that may come later.

But I am seriously looking to 1933 to bring into being the nucleus of a British A.M.P.P.

WHERE THE PRESS HELPS

By D. E. GRIFFITHS,
Managing Director of First National Film Distributors, Ltd.

D. E. GRIFFITHS

AT the close of another year of progress and prosperity it befits us all to pay tribute to the invaluable assistance we have received from the Trade Press. The kinema plays an ever-increasing part in the daily lives of the people, and is therefore assailed by many whose idea of the path in which they should tread is contrary to our interests, and, one may definitely say, totally opposed to that of the people themselves.

We are therefore constantly called upon to wage war in both our own interests and those of our patrons. In this direction the Trade Press serves us well and loyally, giving voice to our arguments and carrying them into much wider fields than could be attained by individual effort.

The *Kinematograph Weekly* can claim to have served us considerably longer than any of its contemporaries and, for that reason, merits our special appreciation.

With regard to the new form in which it is now set before us, I can only say that the *Kine.*, in any form, is one of those things to which I personally look forward with pleasurable anticipation every week.

(*Continued at foot of next column*)

APPRECIATION AND ENCOURAGEMENT

From J. C. JONES,
General Manager, Pathe Pictures, Ltd.

J. C. JONES

PATHE gladly accepts the kind invitation of the *Kinematograph Weekly* to use its widely read columns to send kindest regards and best wishes for 1933 to every exhibitor in Great Britain.

We thank you for your support and confidence during the last 22 years, and assure you that our aim during 1933 will be to give you better service than ever with the *Pathé Gazette*, the *Pathétone Weekly*, the *Pathé Pictorial*, and our feature and short films.

BUILDING UP OVERSEAS TRADE

By ARTHUR DENT,
Managing Director of Wardour Films

MY recent visit to America has shown me (1) that business there is showing a slight improvement; and (2) that we in Great Britain have a better method of distribution than America from the point of view of both renters and exhibitors.

I got a great kick out of seeing " Maid of the Mountains " in an uptown Toronto house and hearing the applause given it.

The twenty-five pictures to be made by B.I.P. this year will include six with American stars with marquee names, and I anticipate seeing the Canadian reception given to " Maid of the Mountains " repeated when the product featuring American players is shown in the North American continent.

The aim of British International Pictures is to provide entertainment fare for all classes of kinemagoers—slapstick for those who love honest fooling, the better type of drama for those who find enjoyment in following a story through its many changes to its final denouement, and as with the " Maid of the Mountains " presenting the musical play with its familiar tunes enriched with a sentimental interest.

It would be a great mistake to concentrate on one type of entertainment to the exclusion of others. Our estimate of exhibitors' needs at the box-office has been proved correct in film after film made this year, and our policy will be to look after the exhibitors' interests.

Business in this country has taken a turn, and we may hope for a general improvement in 1933.

WE MUST HAVE STARS

Says HERBERT WILCOX,
Managing Director of British & Dominions

THE experience of 1932 has proved that the production of British films is carried on most successfully on a star basis, and in 1933 we must bend all our efforts to the further development of British stars and the building of international reputations for them.

HERBERT WILCOX

We have the necessary resources—splendidly equipped studios, brilliant technicians, and a wide range of authors specialising in farce, light comedy and serious subjects.

With all this wealth of material available our choice must be made most carefully, since one of the fundamental factors of star building is the selection of stories appropriate to the star's personality.

Whatever distribution facilities may be open to us their worth is considerably reduced if our productions are not of a high standard.

Consequently, in taking this opportunity through the medium of the *Kine.*, to extend to my friends in the Industry my best wishes for their prosperity in 1933, I should like to add that I hope to assist in the promotion of such prosperity by concentrating whole-heartedly on that accurate blend of star appeal, story value, and technical finish which constitutes high quality production.

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A BUMPER YEAR COMING

Says MURRAY SILVERSTONE,
Managing Director of United Artists Corp.

IN extending to every member of the film Industry my firm's and my personal greetings for a prosperous New Year, I feel that in this case the wish is the child rather than " the father of the thought." I honestly believe that 1933 should be a bumper year for all concerned with the kinema. 1932 has seen many excellent pictures, but still better ones are on the way, and, after all, prosperity depends mainly on high quality films.

We would all like to see entertainment tax reduced and Sunday opening a general thing, and there are other matters in which we might all suggest improvements: let us hope some, at least, may come in 1933. But the best thing of all that I can wish the Industry is, I firmly believe, better pictures.

M. SILVERSTONE

The Exhibitor Speaks his Mind

WANTED: BETTER CO-OPERATION

By A. R. FAVELL (*Sheffield*)

LOOKING back on the problems that have beset the Industry during the year 1932, one cannot help hoping that its successor will be a better one in many ways.

Not only has the Trade suffered, like most other businesses, from the general depression, but the reduction in the dole, the increase in the Entertainment Tax, and the growing popularity of dog racing have added to our difficulties.

In addition to these causes for the falling-off in attendances at our kinemas, the local authorities seem to place in our way as many difficulties as possible. They, no doubt, mean well, and many of the irritating regulations imposed upon us are due more to the want of a better understanding of our business than anything else.

For instance, the licensing authority here in Sheffield demands the switching up of the lights in the auditorium after the exhibition of each item shown on the screen. This means that in twice nightly houses, after the showing of the first item, which is usually the news reel and lasts only a few minutes, the lights must be switched on in full and again after other films, long or short.

It is only during the exhibition of the feature film, which may last an hour or more, that the audience get any respite from this irritating bobbing up and down of the lights.

We have asked for the reason of this regulation, but have got no reply. We have also asked for its removal, but the licensing authority are adamant. One thing is certain, it does not tend to add to the comfort of our patrons or help to improve our business.

In the case of a continuous house where patrons are frequently coming and going during the performance, this regulation is not so important as in the case of a suburban twice-nightly family house, where the patrons come and go at fixed times.

As before stated, it may be that this and other tiresome regulations are due to a want of knowledge of our business by the powers that be, and the best thing, therefore, what we should aim at in 1933 would be a closer co-operation between the local authorities and the members of the Trade.

How is this to be brought about?

The remedy seems to lie in the formation of joint committees (such as, I believe, they have in Birmingham) composed of members of the local licensing bodies and members of the Trade.

I feel sure if such committees were formed they would avoid much misunderstanding and obviate the necessity of delegations waiting upon the authorities with appeals for the withdrawal of regulations which do no possible good to anyone but are harmful to our business.

The New Year is always the time for taking stock and seeing where we can improve on the year that is gone. If, in the coming year, we can get to a closer working arrangement and a better understanding with local licensing bodies there is no doubt it will be to the benefit of all concerned.

PRAISE FOR THE FILM INSTITUTE

By OSCAR DEUTSCH

Chairman of the Birmingham and Midland C.E.A. Branch.

WITH the ending of a year that even the most optimistic could hardly call satisfactory, it is very comforting to discover one development which, I feel, gives the Trade genuine cause to congratulate itself.

I refer to the Film Institute, which it is hoped will be actually established very shortly. Discussions are already proceeding between representatives of the C.E.A., K.R.S., F.B.I. and the various Cultural Societies as to the best methods of tackling the problem, which is—as you are already aware—"To encourage the use and development of the kinematograph as a means of entertainment and instruction." The necessary finance is, of course, provided by a clause in the Sunday Entertainments Act.

I feel very strongly that the Film Institute will be a very splendid thing for our Trade as a whole, and for British production in particular. It will provide the encouragement and guidance so necessary now that the delicate babe, British Production, has become a sturdy youth, with vigour at last of its own, but needing at times—as all fast-growing youngsters do need—a word of friendly counsel, a hint that some energy is being unwisely applied, a suggestion as to the best avenues to explore, or a pat on the back as some obstacle is triumphantly overcome.

There is a feeling in some quarters that the Film Institute may fall into the hands of the "high-brow" element, and become a danger. I consider this fear to be ill-founded. With the objects of the Film Institute our Trade is in complete—one hundred per cent.—agreement.

We are always prepared to listen to the voice of the high-brow if he has anything constructive and helpful to say. To purely carping criticism we are not prepared to listen, and this applies in the present case.

The voice of carping criticism will not be permitted to drown the other voices in the council, and the funds of the Institute will be used for constructive and non destructive ends. These funds will be utilised for the common good and not to further any special pet theories advanced by cranks.

The best advice it is possible to offer our Trade at the moment—I say this very definitely—is to co-operate fully in the establishment of the Film Institute. Let us give our support in the same ungrudging manner that we do to the Advisory Committee under the Quota Act. The success of this committee is now known to all, and it works in full harmony with, and not in any spirit of hostility to, our Industry. Given our good will and full support, I am confident that the Film Institute will function in like manner and with equal success.

I prophesy—and it is a bold thing to prophesy in these fast-changing times—that in a year from to-day our Trade will be proud of the Film Institute, and that British production will have made many hefty strides up that long, long road which leads to fair representation upon the screens of the world.

I prophesy also that British production, in its hour of eventual, and hard-earned, triumph, will acknowledge with gratitude the help of the Film Institute.

IS THE SCIENCE OF KINETICS BEHIND THE TIMES?

By Coun. W. C. SCOTT

Ex-chairman of N.W. Branch.

TATIC conditions are fatal to prosperity in the entertainment industry. People want change, a new slant on commonplace subjects, new atmosphere and "something different" all the time. Far be it from me to suggest that our font of ideas has dried up, even temporarily, but in all seriousness I do advance the view that the time has come when we must, for our own self-preservation, prepare ourselves for changes that are surely coming. To some extent the troubles of this Industry are a reflection of the troubles of the world, as manifested in the appalling army of the unemployed.

In contradistinction to the commonly held view that science is twenty years or so ahead of its time, causing, by the introduction of mechanical devices, tens of thousands of workers to be displaced, I contend that science and inventive genius have not kept pace with the demand for the unknown, and unexpressed wants of the public.

Our shows will not always be as they are to-day, and the man who can discover the line of development and pursue it to its ultimate, is the one who, despite depression, will drink deep of the cup of prosperity. If the ingenuity of man, his inventive genius and native resource, could be stimulated to produce new orientations of existing methods, or entirely new productive systems, the community would benefit immediately.

Just think of what the radio industry means to the world to-day, and—in its popular sense—it is barely ten years old. If some new want could be created in connection with this kinema Trade, the most important factor in entertainment in the world to-day—and our inventors and men of science could supply it—then we might visualise new lands of plenty. Science has not been applied on a sufficiently large commercial scale to create employment.

Coming down to the mundane affairs of this Industry, the dialogue picture has killed action and is therefore less attractive.

We must address ourselves to the possibility for using and reviving some of the acoustic effects for great outdoor pictures, in the same way that we do our studio pictures. Nowadays we seem to have lost our conception of pictorial sensationalism, and great spectacular events such as those portrayed in "The Ten Commandments," "The Covered Wagon" and "Way Down East." These were epics of the screen, combining in a happy blend the three virtues one expects to find in an outstanding film—panoramic action, story value and histrionic ability.

I visualise the time when we shall be able to project a moving picture on to an intangible screen by the mixing of scientific elements that will form an atmosphere harnessed to the stage, thus making a material effect of something that is immaterial. The stereoscopic picture is also a thing of the future.

By getting out of the rut of the commonplace, the serving up of entertainment that is "different," and encouraging the public to think in terms of intelligent anticipation, lies the way to progress and profit.

SUSSEX INDEPENDENTS

OVERSEATING AND REDUCED TAKINGS

WHAT is to happen to the small independent exhibitor in 1933? Is he to be driven further to the wall, facing the unenviable prospect of bankruptcy or of being forced out of business altogether?

These are some of the questions uppermost in the minds of members of the Trade in Sussex, which has always been a stronghold of the independent exhibitor and has consistently advocated the claims of the small man who, after all, has been the pioneer of the business.

It is recognised that trade depression and unemployment generally have brought a big slump in takings all over the country, and that sheer force of circumstance is causing the public more and more to "shop" for pictures. Having only a limited amount of money to spend, people are able to go only to a picture that particularly appeals to them—and if the exhibitor has not those good pictures to show he cannot help to improve his turnover.

As one well-known Sussex exhibitor told the *Kine.*, the position to-day is that there are not enough good films to go round. "Why," he said, "there has scarcely been a really good picture Trade shown for the past three months. The only hope so far as I can see is for a definite "forward policy" in production—although, goodness knows, that will be difficult enough in view of present world conditions and the restricted credit available to the producers of films!"

W. T. BRADSHAW (chairman of the Sussex Branch of the C.E.A.), whose important business interests, apart from the kinema industry, make him a particularly well-qualified judge, said:—

"One of the greatest drawbacks to the whole situation is the reckless building competition going on at the present time. This is a matter that particularly affects Sussex, where the campaign for new halls has become so intensive that the only result will be to drive existing small exhibitors out of business. To my mind it is nothing short of madness for people to put up new kinemas here, there and everywhere, when already the business done by some of the smaller existing halls hardly warrants them opening.

"We all know that there is nothing like so much money available for entertainment as there has been in the past, and that is the crux of the whole situation. Returns are terrifically down all over the country, and, if not from a population point of view, from a business point of view saturation point has long been reached."

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IN THE SOUTH WEST

THE PROBLEM OF THE TAX

INDICATIONS are that the Metcalfe scheme will have little attraction for exhibitors in Devon and Cornwall. In the more important centres, such as Plymouth and Exeter, the principal kinemas are owned by one or other of the big circuits, leaving only the independently-owned houses interested in any alternative to individual booking.

For the most part they were not keenly concerned about the F.I.C.O.S. scheme when it was being pushed, and the attitude pretty general then was summed up in a preference for independent booking. That may be taken to represent feeling in regard to the newest scheme before exhibitors.

The possibility of a reduction in the Entertainment Tax has much greater interest to them. They do not attribute the present depression entirely to the tax, but they are fairly unanimous that the situation would be a great deal better were it not for the burden it imposes. Even if the tax was remitted from the sixpenny seats only they feel it would be a substantial relief, and would be content, for the time being, if that were done.

Undoubtedly the smaller houses are feeling the draw from them of the syndicate supers, with their luxurious appointments and long programmes, but the feeling is that if there be a return to something approaching trade prosperity they would have no fear even from this, for the small houses always have a clientele among certain sections of the public.

S.O. in Plymouth

Sunday opening is likely to become a live question in the coming year in Plymouth, where there is a distinct possibility of a public demand becoming insistent. Just for the present one or two of the houses are running Sunday concerts, and at the Gaumont Palace a series of sixteen have been arranged for the opening months.

It is probable that as they progress the taste for Sunday opening for pictures will develop, and that a campaign will then be initiated. So far the houses mentioned as likely to be concerned in an active movement are the three Gaumont-British supers—the Gaumont Palace, Savoy and Palladium—but it is understood that once the campaign has been decided on, the Regent and Hippodrome, of which David Bliss is managing director, and the Devonport Electric will come into it.

With the six largest houses in the city in, it is pretty obvious that others which would not otherwise open would have to stand in as well, and it will be no surprise before the year is out to find that Sunday opening is general in the city, because it is felt that if it came to a vote the result would be favourable.

In regard to Devon and Cornwall generally, it is probable that there will be little attempt anywhere to obtain a similar concession. Exeter, a cathedral city, with all the prejudices that implies, is scarcely likely to excite itself on the matter, and the same thing applies to Torquay, whose residential population and aristocratic leanings are against it, while in the smaller towns and villages the religious feeling is very strong.

CHEAPER FILMS AND LESS MEDDLING

By Coun. F. J. SPICKERNELL

Chairman of the Portsmouth Branch of the C.E.A.

IN my opinion the greatest need of the Trade to-day, not only in Portsmouth but elsewhere, is to be left alone to pursue its avocation without pettifogging interference from screaming sisterhoods and cranks. The Industry, if it is to be prosperous, must have, to a certain extent, rest and security.

Furthermore, if the kinema, and the individual exhibitor in particular, is to thrive, and the business to expand, there must be bigger and better films, and films at an economic rental.

The wholesale trade, in other words, the renters, must come to realise that a happy and prosperous kinema proprietor is a greater asset to them than one who is always on the threshold of the Bankruptcy Court. The Industry must therefore have cheaper films if it is to return to prosperity, coupled with the partial abolition of the Entertainment Tax, as well as less outside interference.

Booking Schemes

Speaking of what I know in Portsmouth, I do not anticipate that there would be any support here for any trading scheme within or without the C.E.A. There has been, and no doubt there will continue to be, a line-up of certain halls and districts with the object of booking certain films to their mutual advantage within their own little orbit, but I cannot see any possibility of a general scheme of co-operative trading.

It seems to me that the only real hope which exhibitors have of getting relief from high rentals lies in the economic process of supply and demand. In this direction, the Trade can be materially helped by a good supply of British films. The experience of Portsmouth during the past year has shown that whenever good British films have been available big business has resulted.

Sunday Opening

The most striking event in connection with the Trade in Portsmouth during the past year has been the complete *volte face* of the Portsmouth City Council in regard to Sunday opening. Three years ago, when this was recommended by the Watch Committee, the Council turned the proposal down by 31 votes to 15. In view of the opposition by religious organisations councillors would not face up to the issue—they were afraid of losing their seats. Now that the matter can be settled by a referendum, the Council have decided to apply for the necessary Order by 43 votes to 12.

I once opened my hall in defiance of the local authority to prove the public demand for Sunday opening. We hope early in the New Year that Portsmouth people, with unmistakable voice, will place Sunday opening for Portsmouth upon the Statute Book, and thus crown years of unceasing labour towards that end. If the people vote as the City Council voted, there will be no doubt about it.

All along the local branch of the C.E.A. has felt that while the Corporation was itself engaged in Sunday trading, with the corporation pier and bands and other attractions, the request of the kinemas for Sunday opening could not justly be refused.

At the same time, we are sorry to think that the Government should have passed such a lop-sided measure, and one which the Mother of Parliaments should have been ashamed to make law.

Taking the past year as a whole, the kinema Industry in Portsmouth has to some extent escaped the general depression in trade, because, being a Government town, there is a fair amount of employment all the year round. There is never at any time big money in high-priced seats, and the majority of halls have to largely rely on the cheaper seats, but they have managed to carry on.

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BE NEIGHBOURLY

By E. J. HINGE

Managing Director of Stanley Rogers Cinemas, Ltd., delegate of the Northern Branch to the General Council, and one of the candidates for the vice-chairmanship of the Branch.

I REFUSE to be numbered among those exhibitors who see in every renter a mortal enemy, and in every renter's representative a stealer of the children's bread and butter. More and more should it be recognised that renters and exhibitors have interests in common, especially in these days of universality in sharing terms.

The renter is the wholesaler; the exhibitor the retailer.

There is a great need for a better understanding between the renters and the exhibitors, because at the present time it is necessary that we should take a sane view of each other's problems.

Furthermore, a better spirit of co-operation is wanted among exhibitors themselves. By co-operation I do not mean co-operative booking schemes. I want to eliminate the old-fashioned idea that anyone who has a hall in your district is an enemy who ought to be put upon the spot.

Cutting prices in order to steal a march on the "opposition" will never solve the problem of bad business. I only use the word "opposition" at all because it is traditional and easily understood. I would much rather say "the fellow next door."

Price-cutting in an endeavour to catch the pennies is bound to lead to retaliation, and a worsening of the whole position.

"Let's get together" is my 1933 motto.

The Exhibitor Speaks His Mind

THE MENACE OF THE FREE SHOW

SHEFFIELD'S PROBLEM

By ISY GRAHAM

NOWADAYS when any publican can convert the club or dining-room of his public-house into a miniature vaudeville theatre and give his customers free entertainment, Sunday evenings included, provided there is about 50 ft. of floor space, we exhibitors are faced by a new form of competition which is going to hit us very hard.

Free shows in public-houses are already a big factor at Sheffield, and, in my view, they are going to be the biggest menace the Trade has yet faced.

These entertainments in public-houses and working men's clubs have practically wiped out music-halls, and it is up to us to see that we do not become victims. In Sheffield we have already 48 public-houses giving free shows, *and within half a mile of the Town Hall there are public-houses providing free seats for 4,170 all day.*

We must not blind ourselves to their success and as this is further proved, breweries in all parts of the country are certain to develop business by opening up miniature music-halls.

Something for nothing never fails in its appeal and the 4,170 free seats in the centre of Sheffield are filled all the hours the public-houses are open. This means, in many cases, a lot of overcrowding, yet the licensees are subject to none of the restrictions imposed on exhibitors and no entertainment tax is paid, because in the legal sense there is no charge for admission.

At Sheffield in the majority of the public-house shows no drinks are served costing less than sixpence. It is in this direction I suggest we should wage our war, and in asking the Chancellor of the Exchequer to take off the tax on all kinema seats up to sixpence, suggest to him that any loss he may incur by this concession would be made up by a tax on public-house shows. That might either be imposed on the patrons' admission or on the drinks served at these free shows.

I feel strongly that unless we act strongly and at once we shall regret it. The present competition is serious; if we allow it to grow it may put some of us out of business. It is already a grave problem at Sheffield. It should be prevented from becoming a national one.

AN APPEAL TO THE RENTER

HELP IN THE FIGHT

By ARTHUR S. ALBIN

Chairman of the Edinburgh Section, and former president of the Scottish Branch and member of General Council.

THE way of the prophet is always a hard one, even when there is much that is substantial in past experience on which to base one's prophesies. But it is particularly hard to prophesy with any assurance what are likely to be the future developments in this uncertain Trade.

The element of reciprocity which has in the past been so unhappily absent in the relations between renters and exhibitors is fortunately giving way to better feelings on both sides of the Industry. The assistance renters are giving English exhibitors in their fight for Sunday opening may be the forerunner of more equitable arrangements in regard to film rents. As the industrial depression persists this is a matter which imperatively demands consideration.

The public are more and more demanding full value for money spent in their everyday shopping. Equally they will demand full value for money handed over at the box-office of a kinema, and to my mind the day is not far distant when district houses will require to supplement their picture programmes with personal variety turns.

On grounds of common equity, the renters ought to share the additional expenditure which is to bring bigger business, or keep present business, but this they stedfastly refuse to do, though equally with the exhibitor they reap the benefit. The renters should reconsider their refusal to share the exhibitors' burdens.

The abnormal times which brought palatial kinemas and large and powerful circuits have gone by, and possibly sooner than they think the renters will be glad to turn to the independent exhibitor whom they have been inclined, since the coming of the talkies, to neglect in favour of the circuit houses.

I hope 1933 will see the British film where it should be—right at the front among the films of the world—and if the improvements of the past three months, as I have observed them at Trade shows, continue, that is where they will be. So I hope they will strain every nerve to increase their output and go on and on improving their quality.

DON'T FORGET THE CHILD PATRON

THE YOUTH OF 1933

By JOHN R. POOLE

Synod Hall, Edinburgh, Poole's Theatres, Ltd., "C.W." Poole's Entertainments, etc.

OF late, whenever child delinquency has occupied the attention of the courts, a favourite expression of opinion is that "it's due to the kinema," and the most popular form of amusement of to-day has been blamed for much. Yet the kinema of to-day offers so very little fare suitable for the thousands of children who visit it weekly. All parents must feel more or less that whilst children on holiday must be found accupation, they would wish for something different and not so sophisticated.

Since the demise of the minstrel shows, gipsy choirs, panoramas and the dearth of circuses, there has been nothing of a "family" nature to take their place. Yet there are surely plenty of pictures produced in a year to enable an exhibitor to run a "Children's Kinema."

And if he did, would parents send their children there? And would not the children perhaps "mike" off to another show where the gangster, the murder ... picture or the ultra sophisticated society play was in evidence?

For children, what is wanted most is the great outdoor drama constructed on clean, adventurous lines. The "Western" has done duty for some years and has filled a real demand for wholesome adventurous stories, but the young public, like the old, demands change, and who knows, perhaps one day some great philanthropist will emerge and endow the Children's Kinema, so that the pioneers, who always "pay," may not lose too heavily on their venture.

Then! I wonder! Will the groups of children wend their way to the portals of their "own" show, and one boy, more precocious than the rest, look at the announcements outside and remark in the best Americanese:—

"Aw! that's for kids! Let's go to a real kinema!"

STILL CAUSE FOR ANXIETY

DAWN IS NOT YET

By THOMAS ORMISTON, C.B.E.

M.P. for Motherwell.

I REGRET to say that the year 1932 has been one of the most difficult in my experience of over twenty-five years as an exhibitor. The action which the Government was compelled to take in November, 1931, to increase the entertainments tax and at the same time impose a "means test" in regard to the payment of unemployment benefit have together had a disastrous effect at the pay-boxes of kinemas in industrial areas.

As, however, the kinemas are not the only trade that suffered we have to bear our share of the burden of the restoration of national credit. It is sincerely to be hoped that in his forthcoming Budget the Chancellor will be able to make a reduction in the entertainments duty on the cheapest seats, as there is no doubt that it is an inequitable burden that has been placed on these seats.

The troubles in U.S.A. seem to have been even worse than in this country, and from all accounts it would appear that nearly all the big kinema corporations there are in very serious difficulties.

That has been reflected in the supply of films that have been sent to this country from U.S.A., and I am sure all our exhibitors must be grateful for the fact that we have an increasing supply of good British films, as without these many exhibitors would have had great difficulty in completing their programmes.

The problem of film hire is still very serious for the independent exhibitors and while we all appreciate the consideration that was shown by the renters to the small exhibitors, it is unfortunate that they have not seen their way to extend that principle to the medium-sized kinemas.

In these cases, in view of their decreased attendances, the portion of drawings which they are allowed to retain is not sufficient to meet standing charges and working expenses.

In these circumstances, it is not surprising that further efforts are being made by some exhibitors to try to reduce their film hire by means of co-operative booking, but I am afraid that the exhibitors, as a whole, are so individualistic in their methods that it will be difficult to get a sufficient number of them to co-operate to be effective. It may be, however, that the desperate economic situation will force them to take drastic action.

SMALL INDEPENDENTS

DRIVEN INTO CIRCUITS

By LOUIS DICKSON

Of Bo'ness, member of the General Council and ex-chairman of the Scottish Branch.

THE present policy of the renters seems to be that they are always ready to favour a circuit booking as against an independent booking. Now this is obviously a very bad policy on their part, for by so doing they are rapidly driving the independent men into the large or smaller circuits.

Without a doubt this is the cause of the periodical appearance of booking schemes on a big scale. Sooner or later—and sooner, I think, rather than later—the small men will stand together in self-defence.

I cannot see that the elimination of the independent man can be other than to the disadvantage of the renters. I know of several good halls which happen to be in localities where product is tight, and which are at present having great difficulty in getting good pictures simply because they are up against circuit halls.

I see an old word is having a new-fangled use. They are talking now of "visions" for bookings. The renters should ponder over another application of that word. I think they are lacking in just that quality of vision. They are taking the short view. They should look farther ahead, and nip in the bud the development of problems which may become too big for them.

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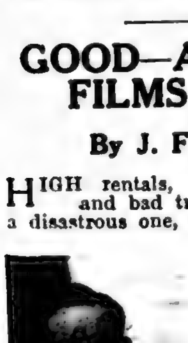
GOOD—AND CHEAP FILMS WANTED

By J. F. TIDSWELL



HIGH rentals, the burden of taxation and bad trade have made the year a disastrous one, and there is not a great deal to look forward to. The advancement in British pictures is a bright spot, but we need good films at cheaper rates to make a recovery. The trade depression has been enough in itself, but the tax on the cheaper seats has just murdered things—put the cork in the bottle and not given us an outlet, so to speak. Give us relief from that tax, and there are hopes for 1933.

REORGANISE OUR TAX SYSTEM

PERCENTAGE SUGGESTED

By F. G. W. CHAMBERLAIN

Vice-Chairman of the Bristol C.E.A. Branch.

AS one of the strongest supporters of the present tax campaign in Bristol, I suggest that if no concession is gained on this occasion it might be as well for the Industry to explore the possibility of getting the present system of a fixed tax on the price of the seat replaced by a percentage on takings.

I do not think the percentage plan has ever been thoroughly examined; that is to say, the question of figures has never been gone into in detail. The small exhibitor might find it greatly to his advantage to pay a percentage of, say, 10 per cent. on takings than a fixed sum on each class of seat, and it was possible that the revenue might not suffer by the change.

But even if the exhibitor did not save anything by the alteration—if he would still pay the same amount to the Exchequer—it would be advantageous to him, as it would give him greater freedom in the adjustment of seats and prices. The present system was a hard and fast one; what was needed was greater elasticity, and this would be obtained by the percentage plan.

It would also have the advantage of bringing into the tax campaign the theatres and other forms of entertainment, which, owing to the fact that their prices are higher than those of the kinemas, are not interested in the present campaign. In fact, it would weld into one body every section interested in the matter of the entertainment tax.

PRICES TOO LOW

NOW UNECONOMIC

Says A. B. WATTS

Joint Managing Director of the Splott (Cardiff) Cinemas, Ltd.

I THINK that one of the most important matters needing attention during the New Year is that of the reduction in prices of admission.

The time, I maintain, has come when a halt should be called in the reduction of prices of admission particularly with regard to the cheap matinees. If exhibitors feel they want to attract more business, this, to my way of thinking, can best be done by giving more value for money, rather than charging less for admission.

It is easy enough to reduce prices, but it will be found an entirely different matter when exhibitors wish to bring them back to an economic level.

There is another element that cannot be disregarded. It is the tendency to charge half-price at nine o'clock when a full programme is put over. From a Trade point of view this, together with the other matter I have mentioned, is hardly good for the Trade.

To my mind the domestic affairs of the Trade require more attention to meet with the conditions rather than the hammering away at subjects which at the moment, at any rate, are doomed to failure.

SERVANTS OF THE PUBLIC

By WILLIAM PEPPER

Manager, Regal Theatre, Marble Arch.

WE have got to make 1933 a showman's year. As the pages of the *Kine. Weekly* amply testify, there is no lack of live exploiteers among kinema managers to-day; between them they should contrive to prove that the money is in the pictures if and when they are properly handled.

There should be no difficulty in this respect. Nowadays, more than ever before, the producers of motion pictures are concentrating on the exploitation angle of the stories they use, with the consequence that the average film yields ample material for the man of ideas.

Let us all give a look-over to everything that may attract the customer's notice, be it ever so little. Let us be sure that the theatre is spick and span throughout, that our personnel reflects the smartness of a well-drilled and competent team, and, above all, that the presentation of the programme goes all the while with a swing.

We cannot all get box-office winners every week, but even if we land a mediocre picture occasionally, we must have the ability to dress it up so that audiences shall be satisfied. A good showman can often get more out of a moderate film than an inefficient exploiteer can make with a box-office natural.

The surroundings count for more than many kinema managers realise.

So let's look to our theatres. If we can consistently back our programmes with a service that is going to make the customer come back next week, we shall have the right to call ourselves showmen.

We are the servants of the public.

PATRONS WHO CHOOSE

"SHOPPING" FOR FILMS

By G. H. BLACKBURN

Manager of the New Palace Theatre, Bristol, and a past-chairman of the Bristol C.E.A. Branch.

WHITTIER says "the future is shaped by the present," and if the future is as suggested by the poet I do not think the outlook is too promising.

The exhibiting side of the Industry has suffered during the past year, the chief causes being the decreased spending power of the public, the long fine summer, and the shortage of real super attractions.

During the summer exhibitors hoped that the public would return fresh to the pictures, but unfortunately this hope was not realised, as, owing largely to the shortage of money, many people are not able to afford more than one visit a week to the kinema.

An outstanding feature of the year has been the fact that people are now buying their amusement as carefully as they buy their bacon and eggs or a suit of clothes.

There is one pleasing feature, however, and that is the continuous improvement in quality and drawing power of British productions. At my theatre, the New Palace, a British production holds the record for business.

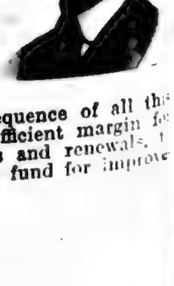
◆

E.T. THE ENEMY

ALL CLASSES SUFFER

By C. P. METCALFE

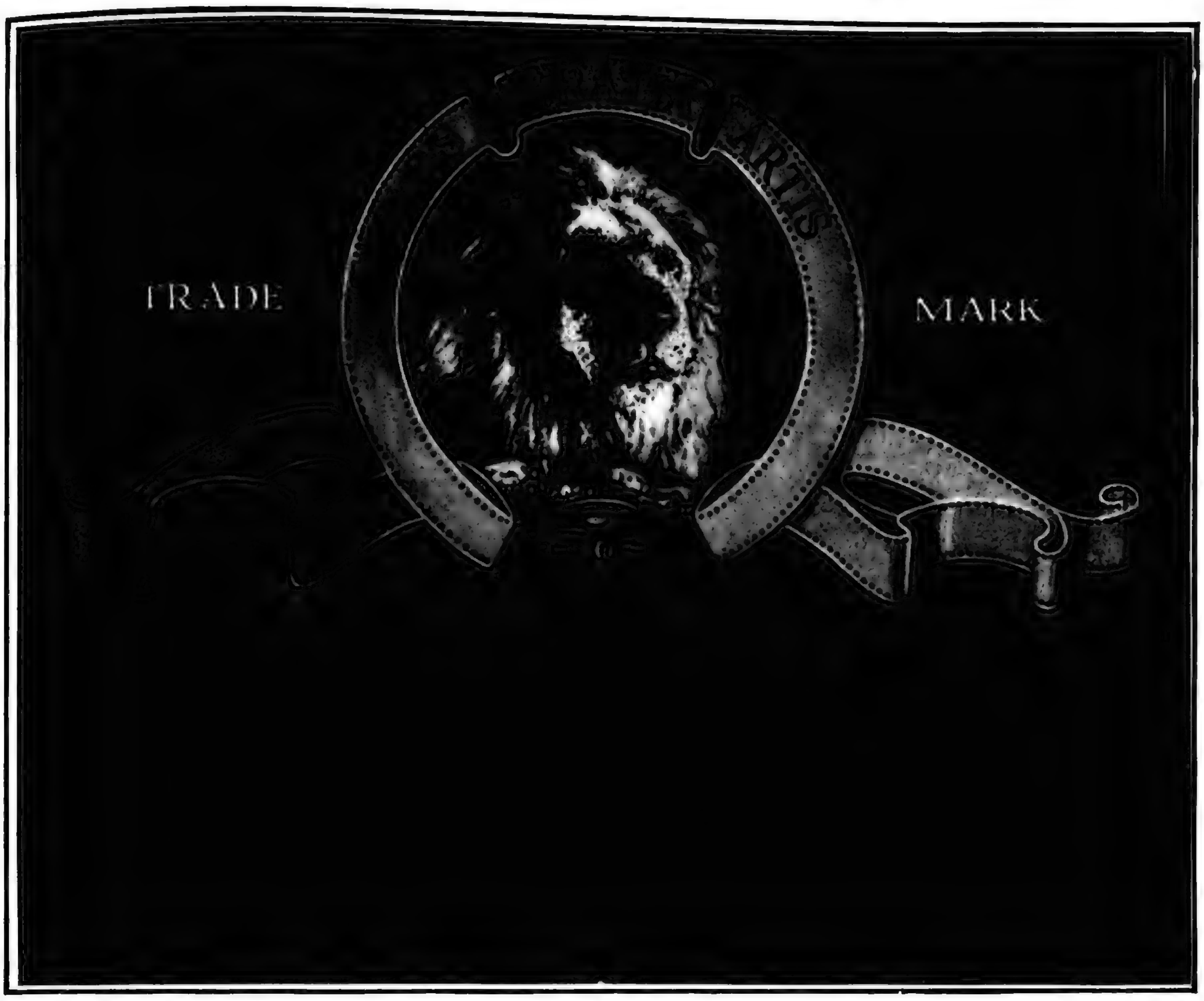
Leeds delegate to the General Council of the C.E.A.



THE devastating effect of the Entertainment Tax is the most important happening of 1932, and I do not see m... to be optimistic about in the New Year unless exhibitors are relieved of this burden.

The reduction of the dole coinciding with the imposition of the tax on the cheaper seats has crippled business in industrial areas particularly.

Yet I have figures which show that every class of house has suffered. The consequence of all this is that we have not sufficient margin for depreciation and repairs and renewals, to say nothing of a reserve fund for improvements and progress.



The Trademark *that has* ALL *trademarks jealous*

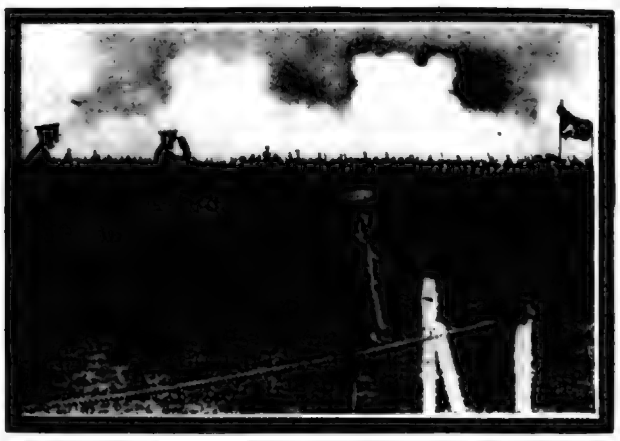
Advertising authorities tell us that the roaring Lion of Metro-Goldwyn-Mayer has superseded in world recognition the hitherto most popularly known symbols of *all* industries!

(*continued*)

This trade-mark is in demand and M-G-M approaches 1933 with one purpose—

The Niagara Falls generates the world's greatest **WATER POWER**

The Allied Armies in the great war possessed history's greatest **MAN POWER**



Metro-Goldwyn-Mayer

has startled the amusement world by its unprecedented development of

STAR POWER

and in 1933 you will be thrilled to know that

Joan Crawford

Marie Dressler

Greta Garbo

Norma Shearer

John Barrymore

Ethel Barrymore

Lionel Barrymore

Wallace Beery

Ramon Novarro

John Gilbert

Laurel & Hardy

Buster Keaton

William Haines

Colleen Moore

Robert Montgomery

Jackie Cooper

Marion Davies

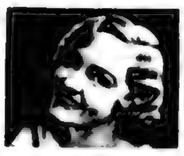
Clark Gable

Jimmy Durante

Helen Hayes

plus these ——————

Lewis Stone

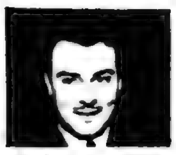

Madge Evans

Johnny Weissmuller

Jean Harlow

Jean Hersholt

Polly Moran

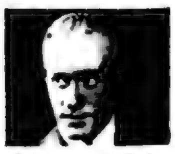

Nils Asther

Dorothy Jordan

Karen Morley

Walter Huston

Maureen O'Sullivan

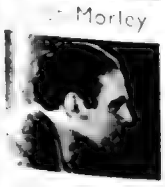

Conrad Nagel

Anita Page

Wallace Ford

Diana Wynyard

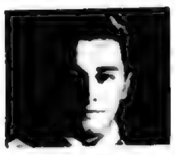
Neil Hamilton


Ralph Graves

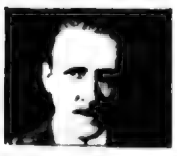
Verree Teasdale

Myrna Loy

Hedda Hopper


Robert Young

Una Merkel


John Miljan

Joan Marsh

are all under the banner of

METRO-GOLDWYN-MAYER *and* ——

here's a sample of what to expect in 1933

GRAND HOTEL	*Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore*
SMILIN' THROUGH	*Norma Shearer, Fredric March Leslie Howard*
PACK UP YOUR TROUBLES	*Stan Laurel and Oliver Hardy*
STRANGE INTERVAL	*Norma Shearer, Clark Gable*
RED DUST	*Clark Gable and Jean Harlow*
PAYMENT DEFERRED	*Charles Laughton and Maureen O'Sullivan*
PROSPERITY	*Marie Dressler, Polly Moran*

FLESH : *Wallace 'Champ' Beery in a vivid story, written by Edmund Goulding and directed by John Ford. Ricardo Cortez, Karen Morley, John Miljan and Jean Hersholt are in the cast too.*

TARZAN AND HIS MATE : *A new 'Tarzan' smash! Johnny Weissmuller and Maureen O'Sullivan continue the adventures of Edgar Rice Burrough's world-famous character!*

RASPUTIN AND THE EMPRESS : *All the royal family of the Barrymores together! John, Ethel and Lionel. The entire amusement world awaits this one with breathless interest.*

SON-DAUGHTER : *Helen Hayes, winner of the award for the best actress of 1932, co-starred with Ramon Novarro! A dramatic story of Chinatown, with Lewis Stone, H. B. Warner and Warner Oland in support.*

PIGBOATS : *A drama of the submarine service with Robert Montgomery, Walter Huston, Madge Evans, Robert Young and our old friend 'Schnozzle!'*

THE WHITE SISTER : *Helen Hayes in a talking version of the world-famous novel. An inspiration to bring this glorious romance to the screen anew!*

TUGBOAT ANNIE : *Watch this one smash 'Min and Bill' records. That grand team of Marie Dressler and Wally Beery at their box-office tricks again!*

BUDDIES : *Buster Keaton and 'Schnozzle' and Jackie Cooper in a b.o. 'natural' You'll love this one.*

ESKIMO : *Another 'Trader Horn,' at this moment an expedition, under the leadership of W S. Van Dyke is in the far North, daring death every minute to bring to the screen Peter Freuchen's epic story of life in civilisation's last outpost.*

THE LADY : *Charles Brabin is now directing this great story of mother love with a cast that includes Irene Dunne and Phillips Holmes. The talking version of the silent Norma Talmadge success.*

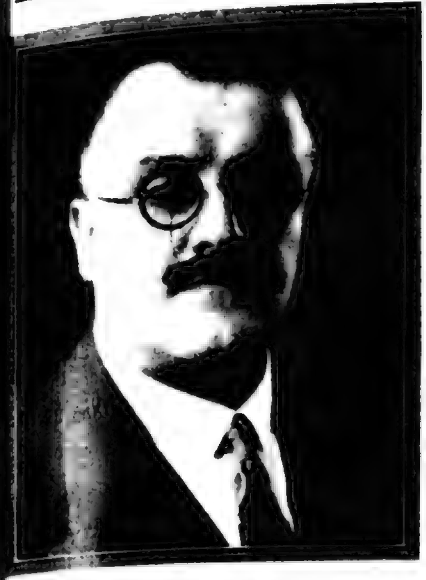
Metro Goldwyn-Mayer

Every Year's Best Bet!

M-G-M's STRONG RELEASE LINE-UP

Studios Busy on Further Box Office Product

NEW VEHICLES FOR PROVED PLAYER TEAMS



J. C. SQUIER

PROBABLY no group of release titles for the early part of the year contains a greater proportion of familiar names than the group which Metro-Goldwyn-Mayer will be offering the exhibitor from now onwards. The reception which many of them have had on pre-release augurs well for their general showing, and suggests that 1933 will be another auspicious year for M-G-M.

Apart from the releases listed below, the line-up of forthcoming productions contains many subjects that will bid to outdo the success of such notable films as "Grand Hotel," "Smilin' Through," "Prosperity," and others. M-G-M, anyway, are looking to 1933 to produce even greater winners than any previous year.

Divorce in the Family: On January 2, Jackie Cooper's newest production was released. Jackie is at his best in this subject, and has the advantage of having a very strong supporting cast around him. Lewis Stone, Conrad Nagel, and Lois Wilson are just a few of the artists in the cast. "Divorce in the Family" should do much to enhance Jackie's popularity.

Downstairs: John Gilbert fans have waited eagerly for January 9, the day on which this popular star's latest effort was seen. Additional interest is added to the picture by the fact that Mrs. John Gilbert—Virginia Bruce—is in the film. Paul Lukas also appears, while Baclanova and Hedda Hopper have important roles.

Pack Up Your Troubles: England should be a much brighter spot on January 16 when the new Laurel and Hardy feature goes out to the kinemas. This is a full-length subject, which runs for sixty-eight minutes, and there is not one second of that time without a laugh. It is widely considered to be this comedy team's best subject to date.

Red-Letter Day

Grand Hotel: A red-letter day for exhibitors and public is January 23, for it is the date on which this picture commences it tour of the picture-theatres. The success of this subject at the Palace, London, and at the Empire is now Trade history. With the great cast assembled—Garbo, John Barrymore, Lionel Barrymore, Wallace Beery, Joan Crawford. Lewis Stone, Jean Hersholt, and a host of others—it would appear impossible for this subject to be anything but a record-breaker. Edmund Goulding, its English director, has made the hit of his career.

Skyscraper Souls, in which Warren William, Maureen O'Sullivan, Gregory Ratoff, Anita Page, Verree Teasdale, Norman Foster, Wallace Ford and Jean Hersholt all appear, will also be released on January 23. It was directed by Edgar Selwyn.

Blondie of the Follies: Marion Davies and Robert Montgomery co-star in this picture, which will be seen generally on January 30. Edmund Goulding is responsible for the direction of this comedy-drama, and the stars are supported by Schnozzle Durante, Billie Dove, James Gleason, and Zasu Pitts.

Smilin' Through: Norma Shearer is considered to have done the best work of her career in this one, due for showing February 6. She has an entirely new type of role that should endear her to all picture patrons. Her leading men are Fredric March and Leslie Howard. O. P. Heggie and Ralph Forbes also appear in the picture, which was brilliantly directed by Sidney Franklin. "Smilin' Through" is expected to be one of the big box-office hits of the year.

Kongo, a thriller which will be without doubt an exceedingly popular picture of its type, is due for release on February 13. Walter Huston has the principal role, and he is supported by Lupe Velez, Conral Nagel and Virginia Bruce.

"Born to Co-Star"

Red Dust: February 27 will see the release of this sensational Jean Harlow-Clark Gable co-starring vehicle. This tale of the rubber plantations, when screened at the Empire recently, proved itself a tremendous box-office attraction. It brings Gable and Harlow together for the first time since they appeared in "The Secret Six." Supporting the stars are Mary Astor and Gene Raymond. The picture was directed by Victor Fleming, who proves in this that he knows how to make box-office stuff.

Payment Deferred: On March 6 the screen version of the successful Charles Laughton play goes out to the kinemas. Laughton repeats his stage success by his performance in this subject. With him are Maureen O'Sullivan, Dorothy Peterson, and Verree Teasdale. Direction was in the capable hands of Lothar Mendes.

Strange Interval is a subject that is certain to create a stir wherever it is shown, and it will be seen on March 13. The cast is headed by Norma Shearer and Clark Gable, and supporting them are Alexander Kirkland, Ralph Morgan, Robert Young, May Robson, Maureen O'Sullivan, Henry B. Walthall, Mary Alden and Tod Alexander. Robert Z. Leonard was entrusted with the direction, and has brought to the screen an entirely new technique.

The Mask of Fu Manchu: March 20 sees the release of the screen version of this popular story. All those in search of thrills should have their money's worth in this subject. Boris Karloff appears as the sinister Fu Manchu, and supporting him are Lewis Stone, Karen Morley, Myrna Loy, Jean Hersholt, Lawrence Grant, David Torrence and Charles Starrett.

A Bankhead Subject

Faithless, in which Tallulah Bankhead and Robert Montgomery are co-starred for the first time, is the April 3 release. It is a story of the new poor—the people who have lost everything in the depression. It had a big reception when Trade shown recently.

Prosperity: April 10 is the day on which the newest and funniest Marie Dressler-Polly Moran comedy will be shown. This subject was Trade shown recently, and was given a great reception. It has also been doing record business at the Empire, Leicester Square. In addition to the stars, the cast includes Anita Page, Norman Foster, John Miljan, Jacquie Lyn, Henry Armetta and John Roche.

Reunion and **Born Lucky**: Two British pictures are also available, but no set release date is to be made for these. Stewart Rome has the leading role in the former, and Talbot O'Farrell, Rene Ray, John Longden and Ben Welden appear in the other.

Studio Activity for 1933

A number of interesting productions beyond the releases already listed are in the making at the Culver City Studios. One of the most important will undoubtedly be **Rasputin**, in which John, Lionel and Ethel Barrymore appear. It is, as the title indicates, a story of Russia's celebrated monk, and deals with the period just prior to the revolution. It has been made on a tremendously elaborate scale, and is expected to be one of the outstanding attractions of the season. Diana Wynyard, the beautiful English actress, is also in the cast.

Wallace Beery is hard at work in a subject called **Flesh**, in which he appears as a German wrestler who aspired to become a world's champion. The picture opens in Germany, and moves on to America. Also in the cast are Ricardo Cortez, Karen Morley and Jean Hersholt.

William Haines is completing a new story called **Fast Life**, in which he appears as a motor-boat racer. Cliff Edwards and Madge Evans are also in the cast of this subject. Irene Dunne and Phillips Holmes are appearing together in **The Lady**, which Charles Brabin will direct. This film is based on Martin Brown's play, which was made as a silent picture some time ago with Norma Talmadge in the leading role.

Ramon Novarro and Helen Hayes are co-starred in **Son-Daughter**, a story of San Francisco's Chinatown. Clarence Brown is directing the screen version of the David Belasco play, and the supporting cast includes Lewis Stone, H. B. Warner, Warner Oland and Louise Closser Hale.

Cooper and Crawford

Buster Keaton, Jackie Cooper and Schnozzle Durante are starting work on a new comedy at present titled **Buddies**, and later it is expected that Jackie will appear with Joan Crawford in **Lost**. At the moment Miss Crawford is preparing to commence work in a story written specifically for her, in which she will be directed by Howard Hawks.

Lionel Barrymore, Joan Crawford and John Barrrymore in GRAND HOTEL (M-G-M)

Robert Montgomery, Schnozzle Durante, and Walter Huston are on location filming a story of the submarines called **Pig Boats**. **Peg o' My Heart** is to be made into a talking picture with Marion Davies starring, while Norma Shearer will be featured in **La Tendresse**. Jean Harlow's next subject is an original, tentatively titled **Night Life**, while Ramon Novarro is to appear in an original called **Man on the Nile**, which will be made under the direction of George Fitzmaurice.

Busy Times for Barrymores

On completion of "Rasputin," Lionel Barrymore will begin work in an untitled original, while John will be starred in **Reunion in Vienna**, the Robert E. Sherwood comedy, in which it is probable Diana Wynyard will play opposite him. John is also scheduled to be starred in **Men Must Fight**, an adaptation of a Broadway play, which Edgar Selwyn will direct.

George Hill has been chosen to direct **Clear All Wires**, the screen version of a stage play by Bella and Samuel Spewack; James Gleason is the only member of the cast yet signed. Johnny Weissmuller and Maureen O'Sullivan will again be seen together in **Tarzan and his Mate**, a sequel to the popular "Tarzan, the Ape Man," written specially by Edgar Rice Burroughs for the pair.

Happily Unmarried will be made under the direction of Harry Beaumont, while Marie Dressler and Wallace Beery will be together again for the first time since "Min and Bill" in **Tug-Boat Annie**. This is an adaptation of a series of short stories that appeared in the *Saturday Evening Post*, and concerns the adventures of a female skipper of an old-fashioned coastal tug-boat. Charles Riesner will direct. Helen Hayes' new picture following the completion of "Son-Daughter" will be **The White Sister**, an adaptation of F. Marian Crawford's story of the same name, in which Lillian Gish and Ronald Colman appeared in the silent days.

Metro-Goldwyn-Mayer have also acquired the motion picture rights of **Another Language** and **He Who Gets Slapped**, which was a big success as a silent film when Lon Chaney, Norma Shearer and John Gilbert were in the cast. Another silent success that is likely to be made into a talking picture is **Excess Baggage**, in the silent version of which William Haines starred.

The Shorts Line-Up

Hal Roach will be well to the fore with a series of short subjects featuring Laurel and Hardy, Our Gang, Charlie Chase, Zasu Pitts-Thelma Todd, and the Taxi Boys. M-G-M Oddities, Fitzpatrick Traveltalks, and Flip the Frog Cartoons.

Laurel and Hardy also plan, in addition to a series of short comedies, to make another feature length subject.

GAUMONT GETS FIRST EIGHT GOING

Attractive U.S. Bookings Inaugurate Programme

VALUES MAINTAINED IN FUTURE OFFERINGS

THE arrangements made by Mr. W. J. Gell, managing director Gaumont Co., Ltd., during his recent visit to the U.S.A., assures that company of a steady output of high-grade American product to back up the British material which it will be handling during the year. In consequence of those arrangements, eight films—representing only a small part of the contracts entered into, are already available for early Trade shows.

Details of these first pictures are given below, and they will be followed by a line-up of product, maintaining the same standard in entertainment values. In many instances picturisations of stories by famous writers, such as Eugene O'Neill, Edna Ferber, Rex Beach, Gouveneur Morris, Zane Grey, Conan Doyle, and Robert Hichens, will be made.

The Crooked Circle, a world-wide production, featuring Ben Lyon,, Zasu Pitts, James Gleason, and Irene Purcell, is the first picture on the list. The story deals with the conflict between a number of amateur criminologists, known as the Sphinx Club, when they cross the path of the Crooked Circle, an organisation of crooks. Most of the action occurs in an old haunted house, known as Melody Manor. Many weird happenings take place, but the gruesomeness is tempered by humour, supplied by Zasu Pitts and James Gleason, so that laughter is the predominant feature.

Among the Eskimos

Polar Perils is another subject which should prove an attractive proposition, being a story of adventure and thrill among the Eskimos of the Far North. The explorers, Captain and Mrs. Kleinsmidt, spent several months among the Eskimos, enduring perils and hardships in order that the film could be made. "Polar Perils" is not just a travel picture, for it possesses thrills in the encounter of the Eskimos with polar bears and with a herd of walrus on an ice-floe. It has pathos in the act of an old Eskimo, who sacrifices herself that the younger ones may have her share of food.

Breach of Promise is another world-wide picture, with Chester Morris and Mae Clarke as the principal players. Morris is seen in the rôle of a youngster whose career is ruined by an action for breach of promise brought against him by a girl. In reality the girl loves him, and later, her guilty conscience induces her to fight for the man she has wronged. Plenty of romance, suspense, and dramatic action are promised in this subject.

Thrill of Youth tells the story of modern youth and their craving for excitement. It endeavours to show that, despite the hectic lives they lead, they are as sound at heart as any other generation. The principal exponents in this picture, which features romance as its main attraction, are June Clyde, Allen Vincent, Dorothy Peterson and Matty Kemp. This subject is an Invincible production.

Forbidden Company is another Invincible production which is expected to receive popular approval, having, as its theme, the romantic attachment of a wealthy young man to a poor girl, despite parental opposition. Sally Blane and John Darrow have the leading rôles.

The Ever-Popular Western

Ken Maynard returns to the screen again after a lengthy absence, in three World-Wide productions. These films may be regarded as typical of the new type of Western drama, retaining the enchanting natural scenic backgrounds, but possessing an important factor the old Western seldom had, a logical story.

Hell-Fire Austin, Come On, Tarzan, and **Dynamite Ranch** prove Maynard to be a doughty exponent of this type of material, and, of course, his faithful steed Tarzan is still on view.

Gaumont Sound News

There are indications that 1933 will find the battle between the News Reels, and their race to present information in terms of celluloid and sound, to be just as fierce as in the past. The Gaumont Sound News has always pursued the policy of presenting items of national interest as well as those of a purely news value. Their aim has been to present these items on unconventional lines, whilst still retaining their entertainment value.

In the service of news-gathering the Gaumont Sound News is thoroughly equipped. Six mobile sound units, carrying the latest equipment, crews of twenty cameramen and recorders, are available for the filming of items of news as they arise. The laboratories are capable of speedy output, a necessary factor in the race to present the latest news earliest.

As to the future. The Gaumont Sound News intends to be to the fore in the introduction of new ideas, the instalment of the latest equipment, and in their efforts to enhance the value of the issue of their news reel.

The famous embarkation scene from CAVALCADE (Fox)

"CAVALCADE" HEADS BRILLIANT FOX PROCESSION

Fulfilment of Sidney Kent's Promise

FULFILMENT of Sidney Kent's promise to ensure a steady stream of big pictures by assembling round him the best man-power and brains in the Industry; the stupendous production of Noel Coward's "Cavalcade"; "State Fair," with its all-star cast; the Clara Bow pictures and the Jesse Lasky productions, are all quoted by Fox Films as high lights of their production plans for 1933.

Fox, indeed, look forward with confidence to the New Year, secure in the belief that they will deliver to their friends the exhibitors a product that spells real box office. We have the stars, the stories and the directors, they say.

With the vast studios at Movietone City reorganised and staffed with man-power possessing some of the finest brains in the Industry, Fox are assured of a constant stream of big pictures. Ambition—ambition to excel—is announced as their keynote for the New Year. A programme of forthcoming pictures that contains such potential smashes as "Cavalcade," "State Fair," "His Majesty's Car," and "Paddy the Next Best Thing" is obviously ambitious.

R. Sutton Dawes, General Sales Manager

Early Releases

The New Year is inaugurated with a group of releases of pictures already Trade shown. These include: **Down to Earth**, Will Rogers (January 2); **Chandu the Magician**, Edmund Lowe (January 9); **The Painted Woman**, Peggy Shannon, Spencer Tracy (January 16); **Embassy Girl**, Sally Eilers, Ben Lyon (January 20); **Salomy Jane**, Joan Bennett, Charles Farrell (February 6); **Six Hours to Live**, Warner Baxter, Miriam Jordan (February 13); **Rackety Rax**, Victor McLaglen (February 20); **The Golden West**, George O'Brien (February 27).

Other early releases include **Sherlock Holmes**, with Clive Brook, Miriam Jordan and Ernest Torrence; **Too Busy to Work**, quoted as one of Will Rogers' best pictures to date; **Pier 13**, the comedy drama starring Joan Bennett and Spencer Tracy, directed by Raoul Walsh.

"B.O. Beyond Expectation"

Cavalcade is finished, and the completed film has been handed by Director Frank Lloyd to Winfield Sheehan. Fox executives who viewed the picture in Hollywood are unanimous in their admiration for the way in which Coward's great play has been transferred to the screen. In a cable to the London office, Clayton Sheehan, Fox general foreign manager, says:—

> "Sidney Kent terrifically enthusiastic. First reports reaching New York of the private showing of 'Cavalcade' on the Coast state that definitely, honestly, and unqualifiedly, 'Cavalcade' is box office beyond any and every expectation."

The world knows that Fox have gone "all out" to make this the most outstanding talking picture ever made; that they have made it 100 per cent. for the British market with an all-British cast. "Cavalcade" appeals to pretty nearly every emotion to which the human heart is susceptible. That is the principal reason why it was selected for production as a super-picture.

It possesses an appeal for all members of the English-speaking races, and it is computed that 250 million people are potentially interested in the story "Cavalcade" tells. Its dominant theme is mother, lover and maternal sacrifice; it arouses sympathy and understanding in every human breast, regardless of flag, frontier, colour, creed, sex or age. Its *leitmotif* is a prayer for peace, the outlawry of war.

Carried over three decades, the story opens as the gay Victorian 'nineties wane with the Boer War, continues through the death of the Queen and the coronation of King Edward. It goes on to an epic moment at the sinking of the *Titanic*, and then into the Great War, with Zeppelin raids, scenes in Flanders, the arrival of ambulance trains, down to the Armistice and the present time.

But it is not a war story. The motif is the fireside, the home, the portrayal of maternal instinct and its clash with the adventurous, patriotic spirit of youth.

Plans are in hand for an elaborate and fitting première of this stupendous production.

Names and Then Names

Call Her Savage stars the new Clara Bow. Fox are confident that here is a picture that will spell big money wherever it is played.

Walking Down Broadway, with James Dunn and "Boots" Mallory, is another ambitious picture. "Boots" Mallory is described as the biggest sensation of all Fox newcomers, and she will star in many Fox productions this season. Erich von Stroheim directed this picture.

State Fair will have an all-star cast. The leading parts are being played by Janet Gaynor, Lew Ayres, Will Rogers, Sally Eilers, Spencer Tracy, Norman Foster, Frank Craven, Louise Dresser and Victory Jory.

Jesse Lasky Signs Up

One of the most interesting developments in the Fox production policy is the signing on of Jesse Lasky, who is contracted to produce eight pictures a year for a term of years at Movietone City. Lasky's first picture will be **Zoo in Budapest**, with Rowland V. Lee directing. His second is to be **The Warrior's Husband**.

The undermentioned pictures, which will form the nucleus of the new product, make attractive reading:—

Paddy the Next Best Thing, the successful play which ran for 867 performances in London in 1921-22, will be a vehicle for Janet Gaynor and Charles Farrell.

His Majesty's Car, a gay musical play, will introduce Lilian Harvey to American motion pictures. The play is being translated from the German. John Boles will play opposite Miss Harvey.

Harry Lachman's First

The Face in the Sky is to be Harry Lachman's first picture under his new Fox contract. The story concerns the thwarted ambitions and ultimate triumph of a natural artist, who has to eke out a miserable existence by painting advertisements on rural barns and fences. Spencer Tracy will have the leading rôle.

Pleasure Cruise, the London stage success, will mark Genevieve Tobin's début under the Fox banner. Roland Young will play opposite her.

A Modern Hero, which Frank Borzage will direct; **The Giant Swing**, with Ricardo Cortez and Norman Foster; **Dangerously Yours**, with Warner Baxter and Miriam Jordan; **Robbers' Roost**, with George O'Brien and Maureen O'Sullivan; **Second-Hand Wife**, with Ralph Bellamy and Sally Eilers; **Born to Fight**, with El Brendel and the wonder-dog, "Son o' Dawn"; **Broadway Bad**, with an all-star cast headed by Joan Blondell; **Canyon Walls**, with George O'Brien, Nell O'Day and Betsy Ross; **Hot**

(*Continued at foot of next column.*)

Pepper, a Flagg and Quirt story, with the successful team of Victor McLaglen, Edmund Lowe and El Brendel, reinforced by the addition of Lupe Velez; **Man Eater**, with Marion Burns, Kane Richmond and Harry Woods; **Wooden Crosses**, to be made on a large scale; and **The Infernal Machine**, which Genevieve Tobin will make, are other subjects to be made.

English Comedy Players Teamed

Of exceptional interest to this country is the news that, for the first time in the history of the screen, a pair of English comedians are to feature in American pictures. They are Herbert Mundin and Frank Atkinson, who are to make a number of full-length comedy features.

FIRST NATIONAL PLACES STORY VALUE FIRST

Interpretation of Big Titles by Box Office Favourites

STORY values is to be the keynote of the policy of the First National from now on, and, indeed, has already been worked into the company's production scheme. At no previous period in the history of the company have stories received so much attention as now, and the fact is illustrated in such pictures as "The Match King" already seen here, and "20,000 Years in Sing-Sing," due for early showing, both of which come straight from the pages of the world's press.

To back up such a policy First National obviously have the material.

The Burbank studios are equipped down to the last detail, and house a great production organisation. Headed by such stars as Richard Barthelmess, Ruth Chatterton, Edward G. Robinson, Joe E. Brown, Warren William, Loretta Young, Joan Blondell, Bebe Daniels, and Lili Damita, supported by such distinguished players as George Brent, Bette Davis, Juliette Compton, Lee Tracy, Guy Kibbee, Harold Huber, Glenda Farrell, Fay Wray and Ann Dvorak, the First National resources are exceptionally strong.

First National Film Distributors, Ltd., under the direction of D. E. Griffiths, is one of the sixty branches engaged in the distribution of First National's output in twenty-five different countries, to which have been recently added branches in Finland, Singapore, India, Panama and Spain.

D. C. Dobie, General Sales Manager

Big Stuff Coming

Not only has F.N.F.D. a powerful list of releases on offer, but a number of outstanding productions are on the schedule for future showing. The following big titles are among the latter group:—

Twenty Thousand Years in Sing-Sing: Every man, woman and child has heard of Sing-Sing Prison, and First National is therefore extremely fortunate in securing the screen rights of the volume of that name written by Lewis E. Lawes, head of the notorious New York penitentiary. Warden Lawes takes as the theme of his work the fact that he now has charge of twenty-five hundred prisoners, and that each man has before him one year to live just as any other citizen, in which to decide what the future holds in store for him should he be among those who have a future to look forward to.

First National's scenario writers have drawn a highly dramatic narrative of a man sentenced for life, who enters the prison with the idea that he is going to domineer over all the other inmates there as he has done in the outer world, and who learns differently within the first hour of his incarceration. The cast is headed by Spencer Tracy and Bette Davis, and care has been exercised to ensure that every rôle is played by people whose names are of high box-office value.

Greater Stories for Robinson

Silver Dollar: Edward G. Robinson has appeared in many fine stories this year, and First National studio authorities have secured for him this life story of a man who made his mark in the roaring days of the last century, when pioneers were blazing the trail everywhere and Nature was being forced to disgorge the vast fortunes she had hidden from human gaze. Robinson lives again the life of one who actually made his name in American history and whose memory is still preserved with honour in the history book of the great country; a man who rendered his country, and particularly the State of Colorado, in which he won his fortune in the silver mines, invaluable service, and yet was swept away from his high place by the varying tides of fortune to die in poverty.

Advance reports speak in terms of the highest praise of the skilful direction of Alfred E. Green. The star is supported by Bebe Daniels and Aline MacMahon.

"Silver Dollar" is based upon a novel by David Karsner, who, on the strength of the success of the story as a vehicle for screen entertainment, has been engaged by First National to write a special screen story at present called "Red Meat," which deals with the Chicago meat canning industry.

'Frisco Jenny: Ruth Chatterton's third picture under her First National contract, on which she is now working, tells the career of a woman who rose from the obscurity of a small bar room counter until she held the power to sway a great community. The story is set in San Francisco at the time of the great earthquake and fire, and will be invested with many spectacular interludes depicting the scenes of terror witnessed in this great Californian city at the time of its memorable disaster. The supporting cast will include James Murray, Robert O'Connor, Pat O'Malley, Helen Jerome Eddy, Hallam Cooley and J. Carroll Naish.

Grand Central Airport: Richard Barthelmess, now well in the tenth successive year in which he has been starred exclusively under the First National banner, has had two very important pictures during the past year in "Alias, the Doctor" and "The Cabin in the Cotton," and plans are now afoot for his appearance in this flying thriller, which is to be given very careful and elaborate production in an attempt to make it outshine "Dawn Patrol." Report states that the popular young juvenile, Tom Brown, will also figure in the cast.

Imposing Release List

The First National programme of releases for 1933 is both powerful and varied. In chronological order come the following subjects:—

Working Wives, released on January 2, opens the schedule. It has Loretta Young, George Brent and Norman Foster heading the cast.

Two Seconds stars Edward G. Robinson in a highly dramatic rôle. It is released on January 9.

Lucky Ladies, released on January 16, is a comedy of two dear old ladies who win the Irish Sweep, from the Teddington studio.

Meeting the Demand for Music

The Crooner will be released on January 23. This picture contains two songs which have caught on like wildfire, and David Manners, Ann Dvorak and Ken Murray at the head of the cast form an attractive and youthful trio.

Doctor X, which features a cast of well-known players in Lionel Atwill, Lee Tracy, Fay Wray, Preston S. Foster and John Wray, is released on January 30. It is a mystery thriller.

Little Fella, from the Teddington studio, is released the following week, February 6. It is a comedy featuring the baby, "Skipper" Glyn James, as well as John Stuart, Dodo Watts and Joan Marion.

Cabin in the Cotton, Richard Barthelmess' starring vehicle, is released on February 13. The romantic background of the Southern cottonfields is the stage for a drama in which Dorothy Jordan, Bette Davis and H. B. Walthall also appear.

Perils of the Pacific

Tiger Shark, Edward G. Robinson's starring picture, takes audiences aboard a tuna fishing boat in the shark-infested Pacific, and has many attendant thrills. Robinson is supported by Richard Arlen and Zita Johann, a Broadway actress, and the release date is February 27.

The Way of Life features Loretta Young, with George Brent, and should appeal to feminine patrons. Release date, March 6.

The Crash: On March 13 Ruth Chatterton appears in her second starring vehicle for First National, with George Brent again playing opposite.

Three on a Match, released on March 20, has four stars—Joan Blondell, Warren William, Bette Davis and Ann Dvorak.

The River House Ghost, a Teddington featurette, starring Florence Desmond, comes on the same date.

Joe E. Brown Release

You Said a Mouthful, considered to be Joe E. Brown's most riotous comedy, will be released on April 10.

Central Park, the entire action of which takes place inside New York's famous pleasure ground, features Joan Blondell, and is released on April 24.

Don't Be a Dummy, a Teddington production, featuring William Austin, Georgie Harris, Muriel Angelus and Garry Marsh, is released on the same date.

The Match King brings the First National release schedule to its peak on May 8. Warren William is starred, with Lili Damita and Glenda Farrell, in the dramatic story of a man who built up an enormous fortune by a system of fraud.

Paris: Exhibitors will be very interested to learn that First National are to reissue next May their big musical hit featuring Jack Buchanan. When first released, it proved one of the biggest box-office pictures ever to come from Burbank, its lavish spectacle, Technicolor, famous stars, gay comedy and intriguing story making a feature long remembered. In reissuing this picture entirely new prints will be available.

WARDOUR'S WEAPONS AGAINST GLOOM

Everybody's Entertainment from Drama to Slapstick

Arthur Dent,
Managing Director

PROSPECTS of Wardour Films for the next twelve months are closely linked up with those of British International Pictures, for the product which the renting company will distribute represents the cream of the output of the Elstree Studios during the last months of 1932 and the early part of 1933. With that source to draw upon, Arthur Dent and his henchmen have no trepidation, and are content to promise showmen that the new schedule will maintain the standard set by the group of box office attractions that they have been using recently and which they are booking for future entertainment.

At present Wardour have for release a strong line-up of material that the Trade has already seen and approved, and will follow this up with future Trade shows of films starring and featuring the popular players whose names have become synonymous with the company's programme. All forms of entertainment are included in this schedule—thrill, straight drama, straight comedy, musical comedy and farce.

New Year Releases

The following B.I.P. productions are scheduled for release within the next few months:—

Fires of Fate: Norman Walker's outdoor drama of the desert, from Sir Arthur Conan Doyle's novel, "The Tragedy of the Korosko." The highlight of the film is its authentic desert background, with scenes taken on the Nile and among the Pyramids.

The Maid of the Mountains: Harry Welchman and Nancy Brown take the leads in Frederick Lonsdale's famous musical comedy, transferred to the screen under the direction of Lupino Lane. The best of Fraser Simson's music is retained, and additional comedy is provided by a trio of proved funsters in Gus McNaughton, Albert Burdon and Wallace Lupino.

Josser in the Army: Ernie Lotinga exploits his own special brand of broad humour in this latest of his series of misadventures, and his own following of fans will delight in the slapstick it introduces.

Two Dramatic Subjects

Arms and the Man: This is the first of two productions of a highly dramatic type, and is Bernard Shaw's famous play, interpreted for the screen by top rank exponents of straight acting in Barry Jones, Maurice Colbourne, Angela Baddeley, Frederick Lloyd, and Anne Grey. The familiar story of the chocolate soldier has been transferred into a blend of action and satirical dialogue.

Lord Camber's Ladies: The second dramatic subject, this picture introduces Gerald du Maurier, Gertrude Lawrence, and Benita Hume in the chief rôles of H. A. Vachell's story. The direction was supervised by Alfred Hitchcock.

Let Me Explain, Dear: Gene Gerrard's first in the New Year is in the "My Wife's Family" class, and has Claude Hulbert—now under long term contract to B.I.P.—in one of his inimitable silly ass parts. Amy Veness, Molly Lamont and a newcomer, Jane Carr, supply able support.

Familiar Theme Song

Sleepless Nights: The mirthful musical comedy, which has become famous for its theme song, "I Don't Want to Go to Bed." Stanley Lupino plays the fool—the lead—in brisk and side-splitting fashion, his opposite number being Polly Walker, a former Ziegfeld beauty. Noel Gay wrote the music.

Money Talks: Julian Rose, the famous Jewish comedian, has already proved his ability before the camera, and has good play in a typical Levinsky rôle in this film. Gladdy Sewell, a popular music-hall star, and Kid Berg, the boxer, are other players who add to the picture's main attractions.

For the Love of Mike: Introduces anew that energetic "juvenile," Bobby Howes, supported by Arthur Riscoe, in a screen version of their famous play. Constance Shotter—sister of Winifred—is "Mike," and Wylie Watson is the parson who sings the popular hit, "Sing, Brothers, Sing." It is a quick-speed farce, with many riotous moments.

Radio's Parade

Product due for early Trade showing includes:—

Hullo Radio! to which finishing touches are being put under the direction of Archie de Bear, is an all-star assembly of famous names in broadcasting, which will provide patrons in many cases with their first chance of "seeing them as others hear them." The whole film is knit together by Radio's peerless commentator, Christopher Stone.

Letting in the Sunshine: Features Albert Burdon in his second comedy rôle for B.I.P. Molly Lamont is the feminine lead, and shows her terpsichorean talent, while another song hit is contributed by Noel ("I Don't Want to Go to Bed") Gay. Lupino Lane is the director.

His Night Out: Is at present on the floor, with Harry Hughes directing Claude Hulbert, Gus McNaughton, Renee Houston (the music-hall star), and B.I.P.'s protegee, Judy Kelly, in another comedy hit. Amy Veness, Jimmy Godden, Hal Gordon and Mary Ault aid and abet.

Renee Houston the B.I.P. Star

Help!: Is Gene Gerrard's current production, in which, with Claude Hulbert's help, he renders a transcription of P. G. Wodehouse's story and play, "Leave It to Psmith." Director, Monty Banks.

For the Future

An imposing schedule of future productions has been drawn up, which will take effect when current pictures are off the floor at Elstree.

B.I.P. have secured the film rights of **Crime on the Hill**, an original story by Jack Celestin and Jack de Leon, authors of "The Man at Six," and "The Third Degree," also an original story by Wallace Geoffrey, the players and directors for which have not yet been assigned. Bobby Howes has been secured for two further productions, the rights for which are still being negotiated. Stanley Lupino will star in **The Jewel Song**, to be directed by Harry Hughes, and Arthur Riscoe in **The Mince Pie**, under the direction of Monty Banks.

Thomas Bentley has already been detailed for three further productions, **Hawleys of the High Street**, which will star Leslie Fuller: **The Southern Maid**, by Dion Clayton Calthrop, for which Nancy Brown has been cast, the music of which is by Fraser Simson; and **The Red Waggon**, by Lady Eleanor Smith. Claude Hulbert will be given the starring rôle in a production with the title **Lend Me Your Wife**, and Leslie Fuller has also been placed under contract to star in **Mumming Birds**.

Bulldog Drummond Again

Norman Lee will direct **Once a Crook**, for which no playing rôles have yet been assigned, and Alfred Hitchcock, in his supervising capacity, will take charge of the eagerly-awaited production, **The Return of Bulldog Drummond**. Lupino Lane will also make a welcome reappearance on the screen as a leading comedian in **The Deputy Drummer**.

Other subjects not yet allocated are **The Last Chance**, a George R. Sims' drama; **Phantom of the Footplate, and Contraband.**

B.I.P. Fills the Bill

With the battle which is now raging throughout the country for official sanction for Sunday opening, which is being successfully waged in many centres, exhibitors' thoughts will be turning towards the necessity for obtaining the most suitable subjects which will provide first-class entertainment and at the same time satisfy the conditions made by many licensing authorities that the picture to be shown must have the requisite clean and wholesome theme.

In this connection B.I.P. have an attractive line-up of eminently suitable subjects for these one-day programmes, which are outlined on our advertising page this week.

IDEAL'S PLANS FOR BIG BRITISH FILMS

London Stage Successes and Attractive Shorts Programme

WITH product of the studios of the Gaumont-British organisation to draw on, Ideal Films face the New Year with justifiable confidence. The output which has already come from this source has definitely proved that British pictures are in the ascendant, and, if report is to be believed, forthcoming productions should maintain—if not improve on—the high standard already set.

As if that were not enough, the company is backing up its British programme with its accustomed schedule of American product—chiefly the quality shorts for which Ideal is already noted, and what will not be of minor interest in this respect is that many of the most successful Mickey Mouse and Silly Symphony cartoons are to be reissued. In addition, a number of shorts are promised from the Shepherd's Bush Studios, in which prominent British variety artistes will be featured.

The company's description of its schedule as a "sure shield against the depression," stands its judgment in the particulars given below of product for release during the first half of 1933.

Three Big British Pictures

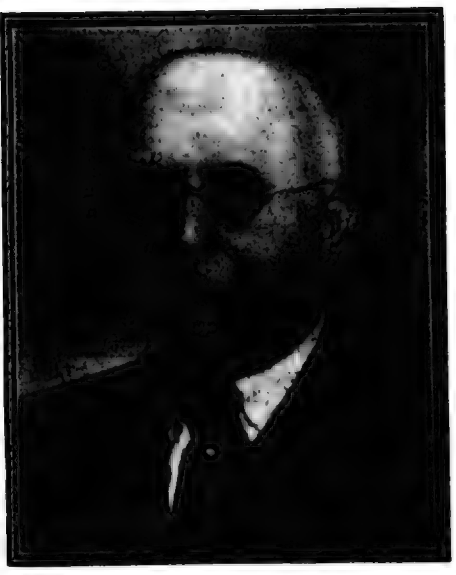
The Good Companions, which Victor Saville directed for Gaumont-British, comes first on the list in order of interest. Casting of "The Good Companions" has been described as an inspiration, and according to advance reports Jessie Matthews, who plays the scintillating role of Susie Dean, revelled in this colourful part. Edmund Gwenn, as Jess Oakroyd, is expected to delight all who see him. John Gielgud is repeating his stage success in the part of Inigo Jollifant, and the rest of the cast is as follows:—Morton Mitcham, Percy Parsons; Miss Trant, Mary Glynne; Elsie, Marjory Binner; Jimmy Nunn, A. W. Bascomb; Mr. and Mrs. Brundit, Dennis Hoey and Viola Compton; Mr. Millbrau, Max Miller; Dr. Macfarlane, Alex. Fraser; Monty Mortimer, Finlay Currie; and Mr. Ridvers, D. A. Clarke Smith.

The famous supper scene for THE GOOD COMPANIONS which Gaumont-British has produced for Ideal release

The Man from Toronto again stars Jessie Matthews. That doughty veteran, Fred Kerr, has the role of a lawyer-executor of an absurd will which bequeaths half a million to Fergus Wimbush (Ian Hunter), and Leila, an attractive young widow (Jessie Matthews) on condition that they marry. To complicate matters, but in reality to test the sincerity of her suitor, Leila poses as her own maid, and it is in this guise that Fergus "falls" for her. Sinclair Hill directed the screen version of Douglas Murray's stage play.

King of the Ritz, a British Lion-Gainsborough picture, directed by Carmine Gallone, boasts a brilliant cast, which includes Stanley Lupino, Betty Stockfield, Hugh Wakefield, Henry Kendall, Gina Malo, and Gibb McLaughlin. The film should also be enjoyed for the catchy tunes composed by Raoul Moretti, who was responsible for the charming numbers in "Sous Les Toits de Paris." The story, briefly, deals with a hotel which depends for its easy running upon the tact and diplomacy of the porter. He marches the maids into the foyer in the morning, and then kisses them successively and gravely by way of salute. How the porter is offered a dukedom by a royal visitor—for spot cash!—and why he discards his noble rank, it is not necessary to divulge.

A Kingdom for Five and Sixpence emanates from the Gainsborough Studios at Islington. Adapted from an original story by Franz Schulz, author of "Chemin du Paradis" and "Love on Wheels," it is a tale of a centre-forward of the Rovers (Clifford Mollison), whom the heartlessness of his fiance forces to retire from the game. To discharge a debt for five and sixpence for drinks he offers the landlord (Gordon Harker) his ticket in a £12,000 lottery. The ticket wins, and the hilarious attempts of the footballer and his young friend (Joan Wyndham) to obtain 5s. 6d. in order to repossess the valuable scrap of paper are droll in the extreme. In the end the ticket turns out to be worthless, but the footballer returns once more to the game, and Joan Wyndham, of course, shares in his comeback. A number of the exciting football sequences were actually shot at the Arsenal Football Ground.



A. M. Kay, General Sales Manager

The Shorts Schedule

As in previous years, Ideal will be distributing the Educational Talkomedies, starring such popular artistes as Harry Langdon, Andy Clyde, Glenn Tryon, Moran and Mack, Bing Crosby, Harry Gribbon, Ray Cooke, Vernon Dent, Franklyn Pangborn, Arthur Stone, Dorothy Granger, Harry Barris, and others.

The Mickey Mouse and Silly Symphony Cartoons have definitely established themselves in the affections of the public, and Ideal's plans to reissue the earlier series must be certain of a great welcome from exhibitors. The Terry-Toons, which have taken the fancy of the public, are also part of the programme.

"Ideal Cinemagazine" continues to forge ahead, and its popularity to increase. It goes without saying that this unique interest short, with its witty commentary, gay music and ever-varied contents, will continue to make regular appearances in 1933.

Serials, Too

The latest serial productions made under the supervision of Nat Levine, **The Hurricane Express** and **The Last of the Mohicans** (Fenimore Cooper's classic), already Trade-shown, should be sure of a good reception by the serial-loving public. Such stars as Conway Tearle, Harry Carey, Edwina Booth, and Hobart Bosworth have big roles in these.

BUMPER YEAR AHEAD FOR W. & F.

British Pictures Reach High Quality Standard

ANOTHER ALDWYCH FARCE SERIES

JEFFREY BERNERD

BRITISH pictures of yester-year were but pointers to the volume of excellent films now steadily flowing from British Studios. Talkies, as has been so frequently argued, offered the British producer another opportunity of meeting the home demand for films of an entertaining quality. Successful silents were so few and far between that foreign producers were enabled to consolidate the position they had won by quality of product. But the British pictures of to-day have entirely changed the situation.

Gaumont-British, Gainsborough and the British and Dominions studios have, by persistent endeavour and quality of product, raised the standard of British production to such a height that everywhere their pictures are doing excellent business. The general high level from these studios has greatly enhanced the prestige of British pictures, not only in the United Kingdom, but throughout the Dominions.

W. and F., therefore, feel justification for their claim that the year just gone emphatically established British films in the estimation of the public all over the country. Many of the pictures issued by W. and F., thanks to their star value and excellent technique, broke box-office records long held by foreign product. There is every indication that, under the guidance of Jeffrey Bernerd, the next twelve months will weave a tale of even greater success in the selection of box-office material.

Noteworthy Product of 1932

The opening months of 1932 were made noteworthy by the release of pictures of general all-round appeal, such as "The Ghost Train," "Carnival," "The Calendar," "Almost a Divorce," "Splinters in the Navy," "Mischief," and "The Blue Danube."

The early autumn, however, saw on the screen pictures of even greater appeal. The progress observable in the first releases of the year was much more than maintained with "The Mayor's Nest," Sydney Howard's amusing lampoon of a municipal chief; and "Jack's The Boy," the Gainsborough picture which established Jack Hulbert as a screen star.

"Thark," with Tom Walls and Ralph Lynn, still maintains its triumphant career, and the "signing-up" of these most acceptable artistes assures a continuance of the screen features which have brought them fame, and enriched exhibitors' tills. "Love on Wheels," "Leap Year," "The Love Contract," and "The Lodger" are other pictures bringing 1932 to a satisfactory conclusion, and leading to the opening of the New Year with an even more pretentious W. and F. programme.

To Start With——

Always to the fore with "plums," W. and F. include, among their yearly offerings, **The Flag Lieutenant, Tell Me To-night, Happy Ever After, The Midshipmaid,** and **Say It With Music.** These first films of the year have already undergone with success the severest of all tests—box-office reaction.

The Midshipmaid was the first of the productions from the new Gaumont-British studios at Shepherd's Bush to be included in the W. and F. Programme. As the year progresses other pictures from these studios will be allocated.

Seven from B. and D.

Yes, Mr. Brown, Jack Buchanan's latest subject for British and Dominions, will attract general notice, as Jack Buchanan's nation-wide popularity invests this picture with more than usual interest. He is supported by a strong cast, including Elsie Randolph, Hartley Power and Margot Grahame, the latter by arrangement with B.I.P.

The Little Damozel, which Herbert Wilcox directed for British and Dominions, has Anna Neagle and James Rennie as co-stars. This picture is adapted from a well-known play by Monckton Hoffe, and is an admirable vehicle for Anna Neagle, so successful in "Good-night, Vienna" and "The Flag Lieutenant." In the capable hands of Herbert Wilcox the story has been cleverly directed, and the picture should provide an abundance of bright and tuneful entertainment.

It's a King stars Sydney Howard, who, both on stage and screen, has contributed much to the brightening of leisure hours. He has already been seen in this new picture, which was designed by people quite alive to the demand for light nonsense, which no one can put over with more telling effect than he

Up for the Derby will be a topical release in June next. When Sydney Howard came "Up for the Cup," he made many discoveries in town and provided much amusement. The same authors—R. P. Weston, Bert Lee and Jack Marks—provide the material for the new film, which P. Maclean Rogers directs. Great attention has been paid to obtaining local colour and atmosphere.

King's Cup, an aviation story by Sir Alan Cobham, allows Dorothy Bouchier to make a welcome reappearance, the production being supervised by R. J. Cullen. The widespread interest in aviation should make this British and Dominions production a welcome feature.

The Aldwych Team Again

Just My Luck, the new Ralph Lynn picture, is an adaptation by Ben Travers of the current Aldwych farce, "Fifty-Fifty." Four well-known players are in the picture Winifred Shotter, who has returned to the Aldwych cast, Robertson Hare, Vera Pearce and Davy Burnaby. This Aldwych success passed the "100 mark" some time ago, and, in the hands of Jack Raymond, who directed Ralph Lynn and Winifred Shotter in "Mischief," will form another link in the distinctive chain of screen farces which the Aldwych Players have made so very popular on the stage and—with the aid of British and Dominions—on the screen.

Blarney Stone, being an eminently suitable title for a picture in which Tom Walls stars, is built from a story written by A. R. Rawlinson, the author of "Leap Year," which was also written for the same player. The popular actor directs the picture, and is supported by Anne Grey and Robert Douglas. This is another British and Dominions production, and the story is considered to hold all the essentials of a big popular success.

Anglo-American Comedy Team

Soldiers of the King, with Cicely Courtneidge and Edward Everett Horton, is now in course of production at the Gainsborough studios, Maurice Elvey directing. On the one side, a popular British star and on the other a renowned screen actor from the States, should ensure that this production will be worth while in the fullest sense of the words.

It is claimed by W. and F. that the pictures to be handled during the year will be noteworthy contributions to the rapidly growing prestige of British productions, further establishing the home Industry as a source from which the Dominions may safely draw screen entertainment, not only British in tone, atmosphere and appeal, but rivalling foreign productions in quality of technique. British screen entertainment never stood at a higher level, and the pictures to be released during 1933 will maintain that standard in every respect.

BIG NAVAL EPIC FROM BUTCHERS

Pick of British and U.S. Independent Product

AN ADVENTURE FILM FROM THE ROCKIES

Richard Talmadge, star of ON YOUR GUARD (Butchers)

TO judge by subjects announced for early presentation the year 1933 should be outstanding in the history of Butcher's Film Service, Ltd.

Under the careful guidance of F. W. Baker, this old-established renting firm has negotiated the deeps and shallows of the past twelve months with conspicuous success, not only maintaining its honourable prestige, but adding new triumphs to its record. Nobody can dispute the fact that both nationally and as a Trade we have passed through an exceptionally difficult period, and only those with a steady hand and a long vision have come triumphantly through.

Successful Contract

Butcher's opened the year with a note of optimism, and the announcement of a new contract entered into with the Chesterfield Motion Picture Corporation of America for the production of a number of subjects. Several of these were presented to the Trade during the succeeding months, and were of an exceptionally high level, which in fact rose steadily with each succeeding picture.

Opening with **The Murdock Affair,** which brought Jameson Thomas back to the British screen with emphatic success, the Chesterfield unit subsequently delivered **Second Chances,** which, with Sally Blane and John Darrow as stars, proved one of the most delightful pictures of the year; **Dream Mother,** which revealed the Broadway actress, Sarah Padden, as a brilliant exponent of the title rôle and a welcome recruit to the screen, and in the early autumn a picture of supreme entertainment value in **Beauty Parlour.** Butcher's report that all these have proved most satisfactory bookers.

Careful Selection

F. W. Baker has also been able to take the pick of American Independent product. and some interesting novelties have been forthcoming. Noteworthy among these, of course, was that astonishing two-reel comedy, **Slippery Pearls,** in which no fewer than forty of Hollywood's leading players took part. The Trade was at first incredulous when it saw such famous names mentioned as Polly Moran, Maurice Chevalier, Norma Shearer, Wallace Beery, Laurel and Hardy, Bebe Daniels, Buster Keaton, Joan Crawford, Edward G. Robinson, Wheeler and Woolsey and others not less famous, but the stars duly appeared and put over their celebrated personalities with such gusto that the film was an emphatic success.

Other well-known artistes who have appeared under the Butcher banner are William Collier, junr., Lee Moran, Sally Blane, John Darrow, Barbara Kent, Ralph Ince, Tyrrel Davis, Jack Mulhall, Anthony Bushell, Richard Talmadge, Vera Reynolds, and Crauford Kent.

Mention must be made in this connection of three "Mayfair" productions, **Passport to Paradise, Young Blood,** and **Gorilla Ship,** several excellent "Invincible" productions, and the two recently presented and entertaining pictures featuring William Collier, junr., **The Fighting Gentleman** and **Strange Roads.**

British Films

Home productions have, of course, again figured prominently in the Butcher list. **Deadlock** was released to nearly a thousand theatres, while **The Great Gay Road** was a close runner-up. The presentation of **Our Farmer Prince,** showing the less official activities of H.R.H. the Prince of Wales, attracted widespread attention, while in the autumn the acquisition of **Watch Beverly,** the first full-length feature to be made at Sound City, Shepperton, put another all-British production unit well on the map.

Space should certainly be given here to a mention of the Butcher Talkie Chats, which have attained a high reputation among interest shorts by their subjects and their entertaining and informative commentaries. Musical featurettes, which Butcher's were among the first to introduce in this country, have also figured prominently in their programme.

1933 Plans

Early in the year Butcher's will present a feature which is obviously of the first importance. This is **Our Fighting Navy,** which has been filmed by that dynamic independent producer, John Betts, with the co-operation and full authority of the Admiralty.

Betts and his faithful cameramen have been here and there during the past year, securing records of every aspect of the Service, from training ship to battle squadron, and their adventures would alone make an entertaining volume. Betts has been to sea in every type of fighting ship, below the surface in a submarine, and aloft in a torpedo-dropping plane. He has been lashed with his camera to the admiral's bridge on a huge battleship of the Dreadnought class, while every gun aboard was fired in succession, and he has exposed more than forty thousand feet of negative to secure the effects required. "Our Fighting Navy" should be one of the films of the year.

Canada's Wild Beasts

Another subject which promises to be of enthralling interest is **Silvertip,** a record of adventure among the wild animals of the Canadian Rockies. The film will follow the wanderings of a small hunting party which sets off on the trail of grizzly bear, or "Silvertip," as he is locally known, and proceeds by river, horseback and afoot.

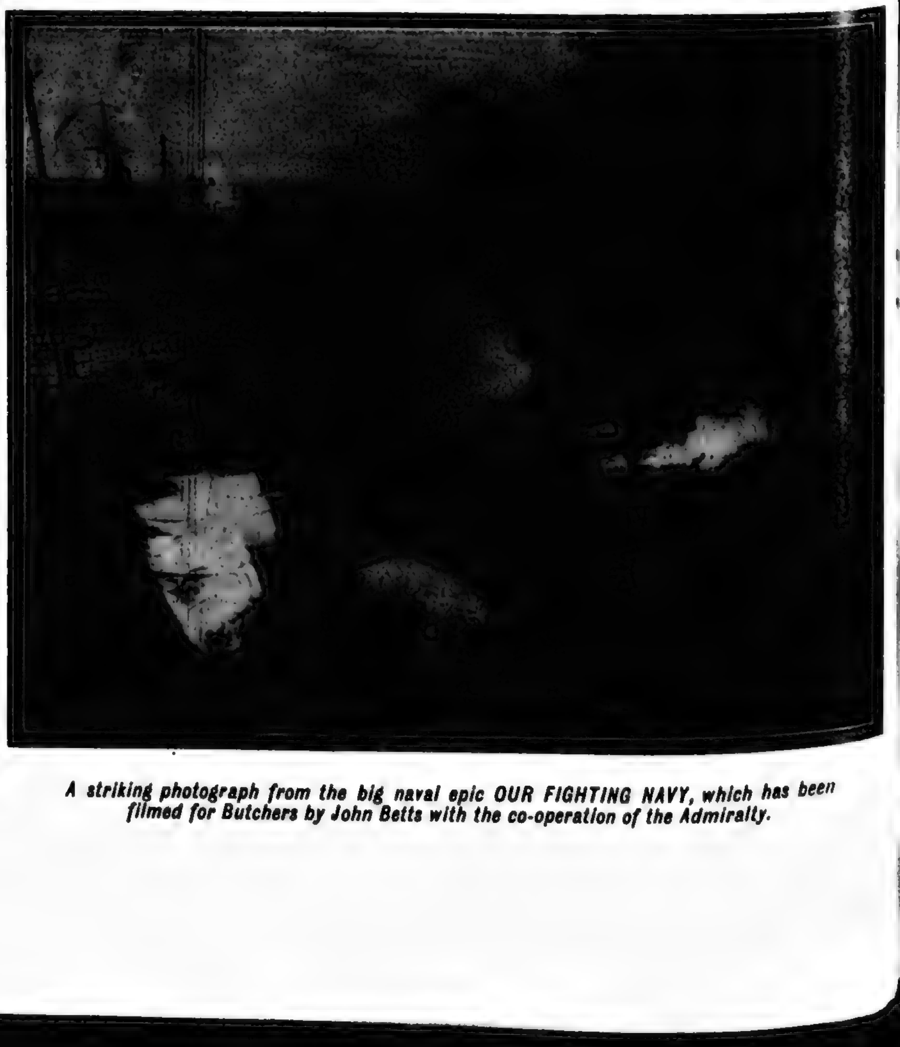
In the course of these travels, the caribou, brown and black bears, cougars, groundhogs, marmots and wolves, and wild life of every description are encountered. The travellers fish for salmon and trout in the mountain rivers and lakes, and even secure a magnificent pictorial record of an avalanche of melting snow that should prove to be an awe-inspiring spectacle. Eventually, after many vain efforts, they get on to the trail of "Old Man Grizzly" himself, and the finale depicts his triumphant capture.

The film will be accompanied with a fascinating commentary by Harper Cory, the eminent Canadian naturalist and writer.

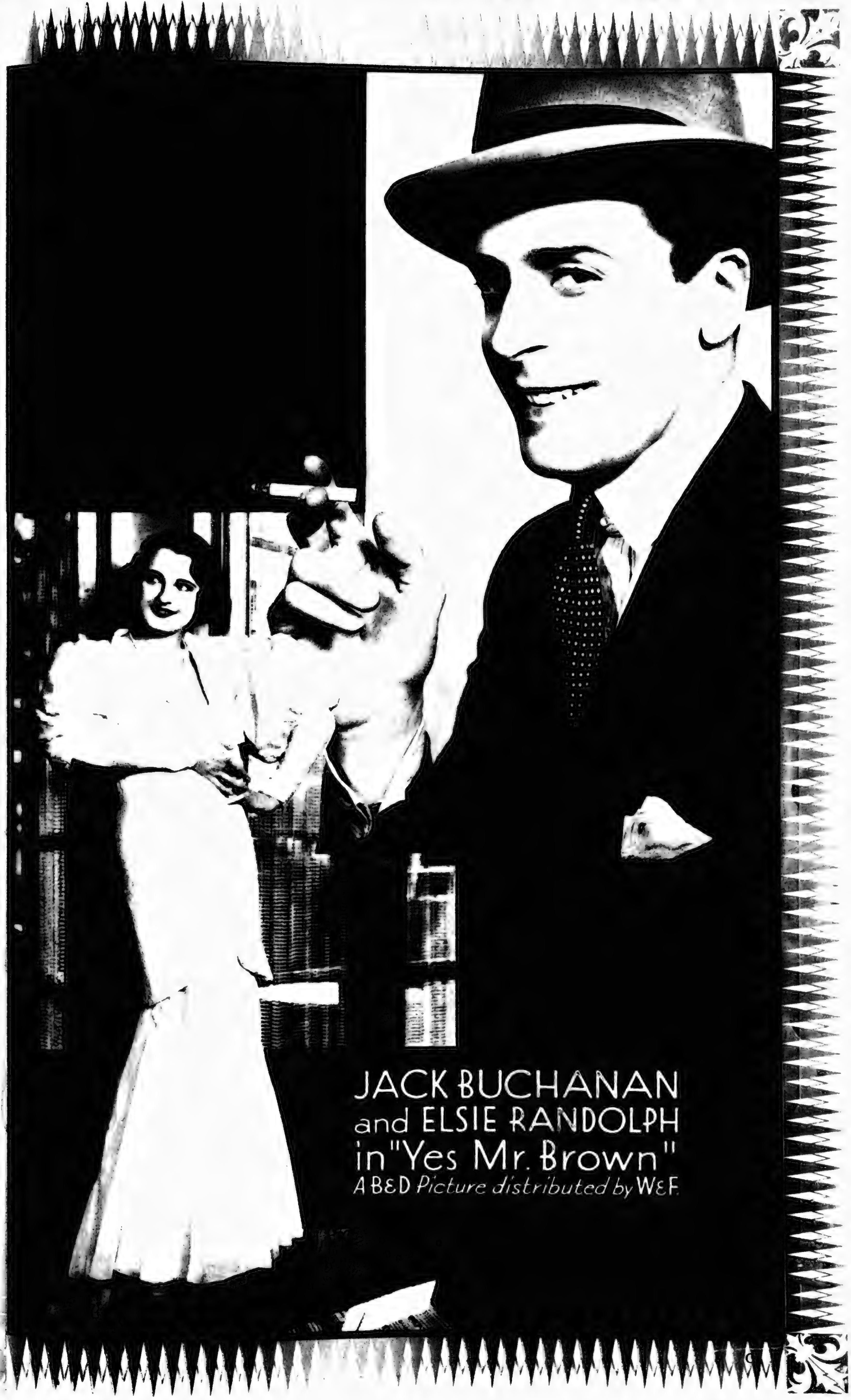
Other Features

Actually the first Butcher feature of the year is **On Your Guard,** a Richard Talmadge production, in which the popular star will introduces two new juvenile artists, Bobby Nelson and Jenna Hall, who are expected to create something of a sensation.

Several more subjects under the Butcher-Chesterfield contract are also scheduled for early presentation. The first of this is, in fact, due for arrival, and a definite announcement may be expected shortly. A number of further independent American offerings are also provisionally arranged for, and exhibitors may rely that these will maintain the existing standard.



A striking photograph from the big naval epic OUR FIGHTING NAVY, which has been filmed for Butchers by John Betts with the co-operation of the Admiralty.


JACK BUCHANAN
and ELSIE RANDOLPH
in "Yes Mr. Brown"
A B&D Picture distributed by W&F.

Reserve

APRIL 3rd 1933

FOR THE RELEASE OF

"It's a British & Dominions Production"

JACK BUCHANAN

IN

"YES, MR. BROWN"

WITH

Elsie Randolph *and*

Margot Grahame

(BY ARRANGEMENT WITH B.I.P)

From the German play
"GESCHAFTE MIT AMERIKA"

Adaptation, Dialogue & Lyrics by **DOUGLAS FURBER**

Direction: **JACK BUCHANAN**

WESTERN ELECTRIC NOISELESS RECORDING.

PRODUCED AT THE BRITISH & DOMINIONS STUDIOS
BOREHAM WOOD ENGLAND
Director of Productions
HERBERT WILCOX.

W&F FILM SERVICE
FILM HOUSE
WARDOUR ST. W.1

Reserve

MAY 8th 1933

FOR THE RELEASE OF

"It's a British & Dominions Production"

ANNA NEAGLE

AND

JAMES RENNIE

In

The Little Damozel

FROM THE PLAY BY MONCKTON HOFFE

DIRECTED BY

HERBERT WILCOX

PRODUCED AT THE BRITISH & DOMINIONS STUDIOS
BOREHAM WOOD ENGLAND
Director of Productions
HERBERT WILCOX.

W&F
FILM SERVICE Ltd
FILM HOUSE
WARDOUR ST. W.1.

THREE MORE B.&D. PRODUCTIONS distributed by W.&F.
1. ANNA NEAGLE & JAMES RENNIE in "THE LITTLE DAMOZEL."
2. SYDNEY HOWARD in "IT'S A KING."
3. CICELY COURTNEIDGE in "SOLDIERS OF THE KING."

RADIO CALLING ON WORLD TALENT

Old Favourites and New Material

PROGRAMME FOR 1933

Ralph Hanbury, General Sales Manager

WITH a successful year behind them, embracing the completion of such successful pictures as "What Price Hollywood?" "Bring 'Em Back Alive," "Melody of Life," "Hounds of Zaroff," "Bird of Paradise," and "A Bill of Divorcement," Radio Pictures are looking to this year with full confidence that the traditions they have built up in their short life will be faithfully carried forward.

The advance of Radio has, perhaps, been one of the most notable features of 1932, and if one is to judge by the product they are now offering, the new year should bring some valuable pictures into the hands of Sol G. Newman and his company. But, as befits a new year, Radio now announce a fixed policy on which their choice of material will be based.

David O. Selznick, executive in charge of production at the Radio Studios, stated recently in New York that it would be story value first, last and all the time. Instead of attempting to make films appealing to every class of patron, stories will be chosen with a specific appeal to a certain type, and that will be the sole aim of the production—to make the best possible entertainment to that type of audience.

Productions for Early Release

To give the year a flying start Radio have several outstanding pictures with release dates fixed for the early part of the year.

A Bird of Paradise is due for release on January 23. This picture has already received exceptionally eulogistic notices from the Press on the strength of its Hawaiian settings allied to the fascination of Dolores Del Rio in the role of Luana.

Hounds of Zaroff, a Merian C. Cooper-Ernest Schoedsack thriller, is released on February 27. It introduces to screen audiences the English actor, Leslie Banks. A jungle chase through swamp and bush, is the high-light of a thrilling drama.

A Bill of Divorcement will be released on April 17. This Clemence Dane play has been exquisitely transferred to the screen with its brilliant dialogue and poignant drama enhanced by superlative acting on the part of John Barrymore and Katharine Hepburn and Billie Burke.

"A New Cimarron"

Amongst the pictures finished and awaiting Trade show or in process of production are several which merit special attention. Taken in the expected chronological order of Trade show, they yield the following list:

Little Orphan Annie stars Mitzi Green, supported by Buster Phelps, a youngster whose acting Peter Harrison, the American reviewer, described as "unbelievably good." This same reviewer went on to say that the picture was "marvellous entertainment for young and old."

The Penguin Pool Murder, a comedy-murder mystery, solved by the co-operation of Edna May Oliver and James Gleason, comes next. A great deal of humour is also supplied by a penguin, whose antics play a large part in the picture.

The Conquerors traces the history of a typical family from the time they leave the shores of England to take up life in the New World, through successive world crises to even greater prosperity. By following the fortunes of one family through several generations a cross section of the commercial progress of the civilised world is bared for inspection, and the picture finishes on a note of optimism in regard to the future. Richard Dix and Ann Harding are co-starred, with Edna May Oliver playing a very big comedy part. This is another picture from which the biggest things are expected.

Constance Bennett in ROCKABYE, the mother love story of a notorious actress

Rockabye, a story of the yearnings towards maternity of a young actress, brings Constance Bennett and Joel McCrea together again. This outstanding box-office pair have the support of Paul Lukas and Jobyna Howland.

The Sport Parade, a tale of professionalism in sport, is a drama at the opposite end of the emotional scale. Joel McCrea and Marian Marsh are co-featured in this picture, which deals with every phase of the sporting world.

W. W. Jacobs' Film

The Great Decision. The popularity of Chic Sale is growing picture by picture. His presence in the cast of "The Great Decision," therefore, adds greatly to its interest. Bill Boyd is the star of this picture, which combines the best of the drama of a gang picture with the romantic zest of rural life. In addition to Bill Boyd and Chic Sale, Dorothy Wilson, the young ex-typist at Radio Pictures Studio, is in the cast.

The Monkey's Paw, a mystery thriller by the famous English writer, W. W. Jacobs, is also completed and ready for presentation. This picture might be described as an English film made in Hollywood, for it has an almost all-English cast. C. Aubrey Smith, Ivan Simpson, Betty Lawson, Bramwell Fletcher—all English players of note—have the principal roles.

Phantom Fame is based on the autobiography of Harry Reichenbach, the greatest "ballyhoo" expert of all time. Lee Tracy plays the part of the publicity man, and Lupe Velez is the show girl, whom he sky-rockets to stardom almost overnight by his audacious stunts.

Mysteries of the French Police stars Gwili Andre, the Danish beauty, who made her first appearance in "The Roar of the Dragon." The picture is based upon the experiences of H. Aston Woolf, for many years a member of the French Secret Police. Based, as it is, upon actual happenings, this picture should prove of great interest. In addition to Gwili Andre, John Warburton, an English newcomer to films, and Gregory Ratoff are in the cast.

An Edgar Wallace Original

Pictures now in production or about to be made include several really notable offerings.

Kong is based upon an extraordinary story written by Edgar Wallace whilst in Hollywood. Merian C. Cooper and Ernest Schoedsack are in charge of this production, upon which work has been progressing for the past nine months *behind locked doors.* Nothing is known regarding this picture, except that it is the most fantastic theme ever attempted by any producer, and is based on the superimposing of modern life upon a pre-historic background.

Animal Kingdom co-stars Ann Harding and Leslie Howard, two of the finest and certainly the most sincere artistes in Hollywood. In this picture Leslie Howard plays the same role as he took for over a year during the run of the play in New York.

No Other Woman co-features Irene Dunne and Charles Bickford, and tells a human story of a simple-hearted steel worker and the trouble caused in his happy family circle when mild success with a beautiful woman turns his slow-thinking brain.

Heroes for Hire is a saga of the Hollywood stunt men, with Bill Boyd starred.

Sweepings stars Lionel Barrymore and Gregory Ratoff.

Topaze is a drama translated from the French with John Barrymore starred.

Three Came Unarmed is taken from an English novel by E. Arnot Robertson, in which Joel McCrea and Katharine Hepburn are co-starred.

The Goose Woman, by Rex Beach, was one of the most successful silent pictures of all time. The talkie version will star Helen MacKellar, a well-known American stage star.

Now You See It is an exposure of fake conjurers with Alolphe Menjou starred.

Goldie Gets Along is an exposure of the beauty contest "racket," which stars Lili Damita.

Stories from English Novels

Pictures scheduled for future production include **Christopher Strong**, a successful novel by Gilbert Frankau; **The Fountain**, another successful novel by an English writer, Charles Morgan; **Little Women**, Louisa Alcott's classic; **The End of the World**, a fantasy upon which Merian C. Cooper is at present working; and **Wild Cargo**, a sequel to "Bring 'Em Back Alive," for which Frank Buck is at present in Northern India obtaining material.

BUILDING UP B. AND D. SUCCESS

First Six of Fully Outlined Schedule

RELEASE BY W. & F. AND U.A.

BRITISH and Dominions are going ahead into 1933 encouraged by a record year in 1932. Last year saw the announcement of a trading profit for the year amounting to over £67,113—an increase of nearly 33 1-3rd per cent. on the previous year's figure, and a wonderful tribute to the financial administration of Hubert T. Marsh and to the production policy pursued by Herbert Wilcox.

1932 saw the record-breaking success of many British and Dominions productions, notable among them being "Carnival," with eight weeks in the West End; "Thark" and "A Night Like This," with West End pre-release runs of eleven weeks each; and "Good Night, Vienna," with a record career of fourteen weeks in the West End.

1932 also saw the announcement of B. and D.'s distribution arrangement with United Artists, and the acceptance of "Good Night, Vienna," and "Yes, Mr. Brown," for distribution in America.

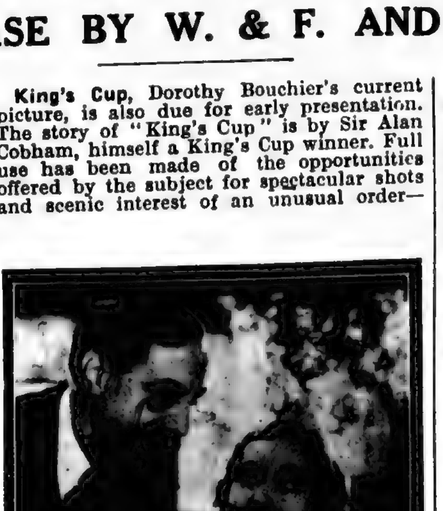
Six Early Presentations

Now, building solidly upon the success of 1932, British and Dominions are entering upon the New Year with prospects of great activity. Six British and Dominions productions are now in hand, and will be presented to the Trade in the immediate future.

Yes, Mr. Brown, is Jack Buchanan's second starring picture for British and Dominions, and has already been accepted by United Artists for American release. A light comedy, it introduces several outstanding musical numbers, and in addition Jack Buchanan dances. "Yes, Mr. Brown," introduces to the kinema public one of the most famous of stage teams, namely, Jack Buchanan and Elsie Randolph. Other supporting parts are played by Hartley Power and Margot Grahame.

The Little Damozel, from the play by Monckton Hoffe, is due for early presentation. Herbert Wilcox directed the picture, which co-stars Anna Neagle and James Rennie, this being Anna Neagle's second starring part for British and Dominions. The musical numbers are by Ray Noble and Noel Coward.

King's Cup, Dorothy Bouchier's current picture, is also due for early presentation. The story of "King's Cup" is by Sir Alan Cobham, himself a King's Cup winner. Full use has been made of the opportunities offered by the subject for spectacular shots and scenic interest of an unusual order—England as seen from planes travelling at over 100 miles per hour.



Ralph Lynn and Winifred Shotter in JUST MY LUCK (B. & D.)

Up for the Derby, B. and D.'s latest Sydney Howard picture, finished shooting under the direction of P. Maclean Rogers, just before Christmas, and completed B. and D.'s 1932 programme. It introduces Sydney Howard as a punter who loses all his money and becomes a trainer by accident—to climax his career, after many humorous vicissitudes, by training a horse for the Derby. Mark Daly and Dorothy Bartlam are prominent in support.

More from Walls and Lynn

Pictures from Tom Walls and Ralph Lynn are also in the final stages of preparation for early showing.

The Blarney Stone, by A. R. Rawlinson, is Tom Walls' latest B. and D. subject. "The Blarney Stone" opens in Ireland, where the hero is besieged by Sinn Feiners. His blarney saves him on this occasion—as on many others—and he comes to London, where, via the Embankment, he rises once more to fortune, only to be let down at the height of his success. The leading lady is Anne Grey, and Tom Walls directed.

Just My Luck presents Ralph Lynn in a film adaptation of "Fifty-Fifty," the Aldwych farce, and is notable for the team work of Ralph Lynn as star, Jack Raymond as director, and Ben Travers as adapter—the team which was responsible for "Mischief." Ralph Lynn is supported by Winifred Shotter, Davy Burnaby, and Vera Pearce.

All these pictures, shooting on which has definitely been completed at Boreham Wood, are for release by W. and F. during the New Year, together with "It's a King," "The Flag Lieutenant," and "Say It With Music."

Galaxy of Stars

Following immediately upon these subjects, Herbert Wilcox, director of productions, announces a great new line-up for 1933. B. and D.'s star team for 1933 will include Jack Buchanan, Tom Walls, Ralph Lynn, Sydney Howard, Anna Neagle, Dorothy Bouchier and Winifred Shotter.

Hubert Marsh, Chairman of B. & D.

Prominent in the programme will be two pictures from Jack Buchanan, two from Tom Walls, two from Ralph Lynn, two from Sydney Howard, and, in addition, "Bitter Sweet," Noel Coward's famous operetta, from C. B. Cochran's original presentation at His Majesty's Theatre.

Bitter Sweet, upon which production is now commencing, is to be directed personally by Herbert Wilcox, and will be made on a lavish scale. Anna Neagle has been chosen to play the star part. This will be the first B. and D. production to be released by United Artists under the new arrangement.

Stage Successes for Screen

Jack Buchanan is due back from New York in the early spring, and will start production on **That's a Good Girl**, based upon his great stage success.

Sydney Howard will star in a film version of **Night of the Garter**, in which he is now appearing at the Strand Theatre.

Ralph Lynn will appear with Winifred Shotter in **Summer Lightning**, by P. G. Wodehouse.

FLEXIBILITY BASIS OF WARNER SCHEDULE

1933 Productions Based on Topical Subjects

MAX MILDER, managing director of Warner Brothers, announcing the New Year plans of the company, says: "I do not think I can do better than quote you the words of Jack Warner:—

"'Would any publisher try to edit a newspaper or a magazine twelve months in advance? It's just as foolhardy as for any producer to set up a hard-and-fast production schedule a year or more before release. No company can predict public taste and popularity trends that far ahead! That's why Warner Brothers' plans for the coming year are not complete. We don't want to complete them till you have had a chance to gauge your audiences' reactions and demands—not as they are to-day, but as they will be during the year! We don't want to bar you and ourselves from opportunities to capitalise the box-office value of timely topics or new vogues that may develop between now and the end of the year.'"

Maxie Thorpe, Sales Manager

"I think it will be agreed," says Mr. Milder, "that during the year that has gone Warner Brothers have been able to offer the exhibitors of this country a consistent line-up of box-office pictures, headed by star names of the first rank. We were able to give them such outstanding stars as William Powell, George Arliss, James Cagney, Kay Francis, Barbara Stanwyck, Constance Bennett, and Warren William.

Six Months Ahead

"We are the only company which has been able to offer exhibitors a set release list six months in advance. We have been able to do this only because we have a flexible production schedule, a line-up to make timely and topical pictures, as well as keeping our studios two or three months in advance of schedule on general production plans.

"Warner Brothers' releases for the first months of 1933 are:—

"January 2, **Jewel Robbery** (Kay Francis and William Powell); January 9, **Stranger in Town** (Ann Dvorak and David Manners) and **The Silver Greyhound** (Percy Marmont); January 16, **A Successful Calamity** (George Arliss); January 23, **The Hawk** (John Wayne); January 30, **The Purchase Price** (Barbara Stanwyck); February 6, **Street of Women** (Kay Francis); February 13, **Two Against the World** (Constance Bennett); March 13, **Big City Blues** (Joan Blondell and Eric Linden); March 20, **One Way Passage** (Kay Francis and William Powell) and **The Big Stampede** (John Wayne); March 27, **The Blind Spot** (Percy Marmont); April 3, **Blessed Event** (Lee Tracy); April 17, **The Telegraph Trail**; April 24, **Scarlet Dawn** (Douglas Fairbanks, Jun.); **Lawyer Man** (William Powell), **Hard to Handle** (James Cagney), and **Wax Museum** (Lionel Attwill) will be released during May.

Thirty Features for 1933

"In the pictures we have to offer for the New Year," continued Max Milder, "the same box-office stars mentioned above will be seen, as well as many new ones. We shall make thirty features, every one of which will be stamped with the seal 'box-office' picture."

George Arliss will make three pictures for the new season. He is at present at work on **The King's Vacation**, directed by John Adolfi, who has worked with him on some of his greatest pictures. The cast is a large one, including Mrs. George Arliss, and this will be one of the most costly productions Warners have ever made. The next picture on the Arliss schedule is **The Adopted Father**, and then it is hoped that this great actor will recreate in screen form that famous historical figure, Voltaire.

Kay Francis will make two solo starring pictures during 1933. She will be given the finest available scripts, based on original stories, with every consideration given to her personality and versatility.

William Powell will make one solo starred picture this year. This will be built on such lines as to place him on a new and greater plane of popularity. Several scripts by leading writers are now being given consideration.

These apart, Kay Francis and William Powell will be teamed in three more pictures.

Barbara Stanwyck will make three pictures this year, and Warners guarantee that they will be sure-fire rôles in startling stories that will fully exploit her lure, her talents and remarkable histrionic powers.

The Tough Guys

Paul Muni will make three super-class productions this year for Warners. He is under long-term contract to them, and will not be seen in the productions of any other company. Each Muni picture will be of a sensational nature.

James Cagney has now satisfactorily concluded his troubles with Warners, and will, this year, make four pictures for them. They will all be high-speed, thrill-packed stories, each and every one different in theme and treatment. They will be breezy, up-to-date yarns, adapted to the million-dollar Cagney personality. He will be teamed in each case with a great leading lady.

The advent of Douglas Fairbanks, Jun., as a Warner star marks his passing from the old type of rôles he has been playing, of the juvenile hero type, to rôles more in keeping with those created by his famous father. The three or four pictures he will make this year will be spiced with adventure and daring romance, while action will definitely be the keynote.

John Wayne will make the last three of Warners' series of six new-type four-star Westerns. Warners claim that these Westerns are a thundering answer to the demand for action. Each of these Westerns will be photographed against the vast and natural backgrounds of the West; each one of them brimful of stirring adventure and audience-gripping romance.

First Group Arriving

Mr. Milder announces that the first picture for New Year presentation has arrived,

(1) Barbara Stanwyck in LADIES THEY TALK ABOUT. (2) Lester Matthews and Joan Marion in OUT OF THE PAST (a Teddington Picture) (3) James Cagney and Mary Brian in HARD TO HANDLE.

and that it will be followed immediately by three or four others.

Lawyer Man, a William Powell solo starring vehicle, is the first. This picture gives Powell a new leading lady—Joan Blondell—and they are supported by a cast including Helen Vinson, Claire Dodd, Sheila Terry, Harold Huber, Alan Dinehart, Allen Jenkins, Kenneth Thomson and David Landau. It is a story of a lawyer who has to battle with corrupt politicians and judges. He is practically ruined, but in a single-handed fight he eventually vindicates his own character.

Parachute Jumper, due in this week, is Douglas Fairbanks, Junior's, second as a Warner star. A strong cast includes Bette Davis, Frank McHugh, Leo Carillo, and a great many other brilliant players. This is a story of a young parachute jumper who gets mixed up with a crowd of dope smugglers. The picture is reputed to have thrill after thrill.

Hard to Handle, the new James Cagney picture, is said to provide the star with a rôle that fits him like the proverbial glove. He plays the rôle of a dynamic hard-boiled Press agent who stops at nothing to gain his objective. He is supported in this picture by a strong cast, including his new leading lady, Mary Brian, Claire Dodd, Allen Jenkins, Ruth Donnelly, Emma Dunn, Gavin Gordon and Robert McWade.

Ladies They Talk About presents Barbara Stanwyck as a woman who goes to prison, though innocent, to shield her lover. She becomes a rebel—a rebel against society, a rebel against the law and against pseudo-reformers and smug-faced welfare workers. The star is supported by a very strong cast, including Lillian Roth, Dorothy Burgess, Preston S. Foster, Lyle Talbot, Ruth Donnelly, Robert McWade, Maude Eburne, Cecil Cunningham and Grace Cunard.

A New "Gold Diggers"

Wax Museum is claimed by Warners' to be a picture as great as it is out of the ordinary. Lionel Atwill, Robert McWade, Harry Axt, and Henry B. Walthall are in a cast of nearly thirty. "Forty-second Street" is claimed to be the 1933 parallel of "Gold-diggers of Broadway." Warners' have spared no expense in time and money to ensure that this picture shall be a mammoth spectacle with marvellous music . . . . a super beauty chorus of two hundred . . . . four specially written song and dance numbers.

Haunted Gold.—John Wayne is the star of Warners' Western, the fourth of the new series. He is supported by Sheila Terry, Erville Alderson, Harry Woods, Otto Hoffman, Martha Mattox and Blue Washington. Thrilling suspense as well as romance, eerieness, as well as wonderful horsemanship, brilliant shooting, intrigue and adventure are its ingredients.

"**Grand Slam** is another proof that Warners' are determined to give exhibitors timely and topical product," claims Max Milder. Loretta Young and Paul Lukas bead a star cast, supported by Helen Vinson, Frank McHugh, and Glenda Farrell. The central figure is the world's greatest bridge player . . . . an exiled member of the Russian aristocracy, who rises by way of his prowess at the card table and a lot of other secrets concerned with the game.

"I think it is obvious," continues Max Milder, "that the value of Jack Warner's policy of a flexible production schedule cannot be better illustrated than by the pictures just outlined, and which we hope to Trade-show this month."

The Warner Challenge

"Warner Bros. are not making any promises which they think there is the slightest chance they will be unable to fulfil.

"We promise, however, that the stars listed above will definitely appear in thirty Warner pictures this year, based on the best and most topical stories available to meet the trend of public taste.

George Arliss in THE KING'S VACATION

TECHNICOLOR MUSICALS

Among Warners' Hundred Shorts

FEATURES apart, Warner Bros. are offering six series of one- and two-reel Vitaphone subjects, numbering nearly one hundred in total.

The most important subjects are the two-reel **Technicolor Musicals**. The Trade has already had two; there are four more scheduled to come. Each Technicolor two-reeler has a story set outdoors, and they will be photographed in natural colour. Original song and dance hits have been written especially for this series.

Another new series are the one-reel **Sport Thrills**, of which there will be thirteen. They cover every angle in the field of sports activity.

The antics of Bosco, the crazy cartoon character, who laughs and sings his joyous way through the **Looney Tunes**, will this year be seen in thirteen of these one-reel musical cartoons.

Some of the most famous bands will be featured in the **Melody Masters** series of thirteen one-reel musical sensations. The most popular song hits of the moment will be presented, and each reel will combine action with hot rhythm.

A series of seven two-reel **Big V. Comedies** will present some of the most famous comedians of the stage and screen. Specially written stories will form the basis of these two-reelers with snappy dialogue.

Broadway Brevities—some in Technicolor—will present well-known singers . . . . stars of stage and screen, well-known players from the Warner cast lists, beautiful choruses, gorgeous costumes, and elaborate settings. Vitaphone will make during this year seven two-reel Broadway Brevities.

William Powell and Clarie Dodd in LAWYER MAN

UNITED ARTISTS' BRIGHT NEW YEAR PROSPECTS

Stars, Stories and Directors in Powerful List

NEVER before in the whole of its successful history has United Artists had such outstanding New Year prospects as those for 1933, claims Murray Silverstone. In stars, stories and directors the list is uncommonly strong.

Eddie Cantor, Ronald Colman, Douglas Fairbanks, Al Jolson, Mary Pickford, Gloria Swanson, and Mickey Mouse are stars of proved box-office draw; Eddie Sutherland, Frank Borzage, Lewis Milestone, King Vidor and Cyril Gardner are directors with gold-laden pictures to their credit; and such stories as "Rain," "Mr. Robinson Crusoe," "Yes, John" (from the play "Secrets"), and "Cynara" have an immense ready-made public.

The Kid from Spain is a hilarious comedy with a bullfight background. The story is Eddie Cantor's own idea, but it was executed by three famous playwrights, William Anthony McGuire, Bert Kalmer and Harry Ruby. Reports put this down as Cantor's best. The scores of beautiful show girls collected by Samuel Goldwyn are said to be a revelation, and Cantor sings several hit-songs in his best style. Lyda Roberti, Broadway comedienne and daughter of a famous European circus clown of a generation ago, provides the feminine end of the comedy. Leo McCarey directed.

E. T. Carr, General Sales Manager

Colman: Fairbanks: Pickford

Cynara, from the play that ran so successfully with Gladys Cooper and Sir Gerald du Maurier at the Playhouse two years ago, is rated as Ronald Colman's best film since "The Dark Angel," and his finest personal performance to date. As in the majority of Colman's films, the action takes place in England. King Vidor, who last year turned out "Street Scene," was in charge of "Cynara," and the feminine leads are Kay Francis and another of Sam Goldwyn's charming discoveries—Phyllis Barry, a girl from Yorkshire. Goldwyn is now producing another Ronald Colman picture, **The Masqueraders.**

Mr. Robinson Crusoe, which did big holiday business at the Plaza, is Douglas Fairbanks' first contribution to 1933. It is based on the old Crusoe yarn, and jazzed up to meet modern tastes in a way that only Fairbanks is capable of. Doug. went to Tahiti in the South Seas to film it, and with him went Tom Geraghty the author, Eddie Sutherland the director, and Maria Alba, a Spanish beauty, who plays as the leading woman.

It is expected that there will be another Fairbanks film ready for release later in the year.

Mary Pickford is to make two films for United Artists' 1933 release.

Yes, John, is based on the play "Secrets," which was one of Norma Talmadge's greatest successes in the silent régime. Playing opposite Mary is Leslie Howard, and wielding the megaphone is Frank Borzage, who was recently awarded the trophy of the Academy of Motion Picture Arts and Sciences for the best direction of 1932. "Yes, John," is a most important contribution to the return of old-fashioned romance.

Mary Pickford's second film in the year's programme is being specially written for her by Francis Marion—and the Trade will not need reminding that it was the combination of Pickford and Marion which made thirteen hits in a row some years ago.

Gloria's British Film

Perfect Understanding, which was made at Ealing last summer, comes eagerly awaited from Gloria Swanson. The story, based on Gloria's own idea, was written by Miles Malleson, and is said to be highly emotional. Supporting Gloria is as fine a cast as ever assembled in a British film, including Laurence Olivier, John Halliday, Sir Nigel Playfair, Michael Farmer, Genevieve Tobin and Nora Swinburne. Cyril Gardner, who made "The Doomed Battalion," handled the directorial reins.

Hallelujah, I'm a Tramp, brings Al Jolson back to the screen. Ben Hecht wrote the original story, which casts Al as a happy-go-lucky vagabond of the New York parks, and he plays entirely in white face. Harry Langdon and Chester Conklin, celebrated comedians, are in support, as also are Madge Evans, Vince Barnett (of "Scarface" fame), Roland Young, Bodil Rosing and Edgar Connor.

Another Hughes' Special

Howard Hughes' next will deal with aerial commerce, and to get "local colour" Mr. Hughes has been working as an ordinary pilot on an American trans-Continental air service for several months.

White Zombie, which did big business in the West End during the autumn, is a prominent New Year release. It is one of the most eerie and fantastic things ever done for the screen, and has unlimited possibilities for skilful exploitation. Bela Lugosi, famous for his work in "Dracula," has the lead, and his support includes Madge Bellamy, Joseph Cawthorn, Johnny Harron, Robert Frazer and Brandon Hurst.

Rain, which has Joan Crawford in the leading part of Sadie Thompson, and Walter Huston as the reformer, was made by Lewis Milestone, producer for Joseph M. Schenck. The public will, no doubt, be anxious to compare the picture with Gloria Swanson's famous "Sadie Thompson." William Gargan, a new sensation among American fans, plays as the Marine Sergeant, and Matt Moore, Kendall Lee, Beulah Bondi, and Guy Kibbee are prominent in the cast.

Then there's **Mickey Mouse,** whose new films are to be handled exclusively by United Artists. Mickey and his coloured **Silly Symphonies** are creating a new sensation in the Press and the Trade, and the Academy of Motion Picture Arts and Sciences has already awarded Walt Disney its extra special trophy for his coloured cartoons.

THE COLUMBIA PRODUCT

IN addition to its own product, United Artists will, of course, distribute the whole of the Columbia B. and D. outputs. With a record for 1932 inviting comparison with that of any other producing company, Columbia Pictures send the good New Year tidings that their product for 1933 will show still further progress.

VARIETY AND NOVELTY IN 1933 RELEASES

IT has always been the policy of Harry Cohn, Jack Cohn, and Walter Wanger, the executives guiding Columbia, to avoid picture cycle panics, hurried schedules, and aping of money-makers. Rather does youth, variety, novelty, freshness of thought, and topicality dominate each production. The films scheduled for release in 1933—to be distributed, as before, by United Artists—have been selected purely for their inherent box-office value; and the personalities to be featured have been signed for their known drawing power.

Money-Spinning Names

Among the distinguished players who will be seen in Columbia films are Barbara Stanwyck, Wheeler and Woolsey, Constance Cummings, Charles Bickford, Walter Huston, Jack Holt, Ralph Graves, Adolphe Menjou, Evelyn Brent, Kay Johnson, Genevieve Tobin, Richard Cromwell, Lee Tracy, Leo Carrillo, Pat O'Brien, Nils Asther, Evalyn Knapp, Vince Barnett, Skeets Gallagher, Buck Jones, Tim McCoy, and scores of others. The directors in charge will include Frank Capra, Irving Cummings, Paul Sloane, Eddie Buzzell, Roy William Neill, Al Rogell, D. Ross Lederman, Lambert Hillyer, A. W. Bennison and A. F. Erickson.

American Madness, which broke all records during its run at the Dominion Theatre, is one of the first of the "up-to-the-minute" films which loom so large in Columbia's policy. It is an epic story of one of the biggest international problems of to-day—hoarded gold, restricted banking credits, and general money-madness. It heralds the return to the screen of crowd scenes, which are handled in a remarkable way by Frank Capra. Heading the cast is Walter Huston as an unconventional and romantic bank president. Constance Cummings and Pat O'Brien provide the love interest.

The Bitter Tea of General Yen is a powerful drama directed by Frank Capra, throwing a timely searchlight on the Sino-Japanese situation. Barbara Stanwyck is in the starring rôle, with Nils Asther in the male lead, and a brilliant and numerous cast in support.

Bonus Marchers Dramatised

Invisible Power, which was produced under the title of "Washington Merry-Go-Round," is another topical theme, which tells of a young Congressman who goes to Washington to do what he can to rid the American Government of the crooks and grafters that infest it. In the telling are incorporated a number of events that recently kept America in a fever pitch of excitement for weeks—the bonus army's encampment for one. Lee Tracey is the reformer and Constance Cummings the cause of a great romance. James Cruze directed.

The Night Club Lady has Adolphe Menjou as the immaculate and astute detective hero of a Thatcher Colt mystery yarn. The film ran to big business at the Dominion in December, and has a supporting cast which includes Skeets Gallagher, Mayo Methot, and a crowd of others.

Acquitted will have Mae Clarke, Alan Dinehart and Neil Hamilton in the leading rôles. This is a dramatic story of a ruthless and masterful criminal lawyer who tries to commit the so-called perfect crime. R. William Neill is directing.

Ben Stoloff has been in charge of two productions of great importance.

Night Mayor has Lee Tracy as the pleasure-loving mayor of a large American city, and attracted considerable Press notice when shown at the Dominion.

East of Fifth Avenue, Stoloff's second, tells of an Italian immigrant who becomes such a leader among his people that he is elected to Congress, but he finds heart-rending tribulations in his own family. Leo Carrillo will play the lead, with Lois Wilson in the principal feminine part.

For Women in Particular

No More Orchids has an imposing cast headed by Carole Lombard, Lyle Talbot, and Walter Connolly, with C. Aubrey Smith, Jameson Thomas and Louise Closser Hale lending able support. The film is adapted from the story of a millionairess who loses her fortune in the mad whirlpool of to-day's conditions. It is a picture directed particularly at women patrons.

Child of Manhattan, which deals with the marriage of a dance-hall girl to an older, wealthy man, should prove Nancy Carroll and John Boles a popular draw.

The Last Man is a sea adventure mystery, in which a ship is afloat with twelve dead men aboard and only one man alive to tell the story. Constance Cummings, Charles Bickford and Alec B. Francis sound a formidable combination.

This Sporting Age, with Jack Holt as a polo player, and **That's My Boy,** with Richard Cromwell as a football hero, and Dorothy Jordan, Mae Marsh, Lucien Littlefield in the cast, and the Southern California University team showing expert play, are two sporting films which should attract the crowds.

Blonde Captive, which was a big success in the West End last week, is the authentic story of a blonde woman discovered by a scientific expedition among the aborigines of Australia.

Wheeler and Woolsey

That's Africa features expeditions into the "unknown," but the scientists in this case are the incomparable funsters Wheeler and Woolsey. This is a burlesque on jungle and travel films, and was directed by the noted comedy director, Eddie Cline. Raquel Torres has the feminine lead.

The Public Be Damned, dealing with a recent commercial and financial sensation which spread to Greece, is scheduled for immediate production; and other titles planned include **Air Hostess,** a story of the adventurous girls who fly the trans-Continental planes for a living; **Brief Moment,** starring Barbara Stanwyck; **Dance of the Millions, Rules for Wives, Bottom of the Sea, Destroyer,** with Jack Holt in the Navy; **Dictator,** directed by Frank Capra; **Murder of the Circus Queen, Pearls and Emeralds,** other Thatcher Colt stories, and **The Double,** a story of Hollywood itself.

In open-air dramas, Columbia has two leading Western heroes—Buck Jones and Tim McCoy. Each will make eight outdoor productions guaranteed to delight every lover of this type of film—and there are millions.

Columbia plans to lead the way in the number, variety and general excellence of its short features. There is **Krazy Kat,** one of the most popular cartoons on the screen to-day; **Screen Snapshots,** the fan food that is "different;" Bill Cunningham's **Sports Thrills,** a new and up-to-the-minute series of absorbing reels; **Scrappy,** the naive and whimsical boy who is always in mischief; John P. Medbury's wise cracking **Travelaughs; Curiosities,** another of Medbury's joking reels; **Lambs Gambols,** and a series of twelve two-reel **Sunrise Comedies.**

Diana Napier, Ida Lupino and George Curzon in HER FIRST AFFAIRE, a St. George Sterling production

MORE BRITISH FILMS FOR STERLING

And Four Important Tower Productions

SCHEDULE of releases and British productions of Sterling Film Co., Ltd., for 1933 is expected to further strengthen their reputation as a progressive independent British production and distribution company. Four big Tower productions and two well-received British productions, all for 1933 release, were shown to the Trade recently within the space of two weeks. These were: "The Wonderful Story," Exposure," "Fool's Advice," "Drifting Souls," "Red-Haired Alibi," and "Her First Affaire."

It is anticipated that Tower productions will soon be an established name among exhibitors and public, the unit comprising some of the most brilliant technicians in production and working under the very happiest conditions. Particular regard is paid to the selection of stories, as a feature of the policy of Tower productions.

Red-Haired Alibi, a Tower production, adapted from the novel by Wilson Collinson, and directed by Christie Cabanne, is a well-acted and directed drama, colourful and lavish to a degree. Its cast includes Myrna Kennedy, Theodore von Eltz, Grant Withers and Purnell Pratt.

Exposure, another Tower production, which Sterling claim to be rated the best newspaper story yet shown, received an excellent welcome from both Trade and Press. It is a strong melodrama of newspaper life, which does not keep so closely to the technical part of the newspaper operation as many of its predecessors have done.

Fool's Advice and **Drifting Souls** are two other Tower productions.

"**Her First Affaire,**" a Sterling British release, will introduce to the public Ida Lupino, a daughter of the famous theatrical family, who makes a sensational debut in this hilarious comedy, directed by Allan Dwan, the famous Canadian Hollywood director. The film received an excellent Press reception at its recent London showing.

The Wonderful Story, which was recently presented at the Marble Arch Pavilion, will be the second British production for release in 1933.

Apart from the titles listed above, Sterling announce that their production schedule for 1933 will embrace an increasing number of super British films. Stories are now being selected, and further announcements will be made regarding their production activities in due course.

Under the tutelage of Mr. Louis Zimmerman, the company has been constantly extending its activities, and to cope with increased business has been obliged to enlarge its branch offices. The Sterling sales force has now been framed to cover every area in the United Kingdom.

Films already Trade shown and for 1933 release are:—"Wonderful Story," "Exposure," "Fool's Advice," "Drifting Souls," "Her First Affaire," "Red Haired Alibi."

PATHE PICTURES ALL SET FOR THE NEW YEAR

Features Backed by Popular "Periodicals"

SINCE emerging as an individual entity, Pathe Pictures has held its name in front of the exhibitor with a strong line up of home and foreign product, backed by the popular periodical subjects that have borne their name for many years. In 1933 the company will hold to the same policy, and their programme will include every class of film. In addition to the Sound Gazette, the Pathétone Weekly, the Pathé Pictorial and Eve's Film Review, Pathé will release at least 30 features and a considerable number of shorts.

In preparation for early Trade showing, Pathé have three British Instructional productions, **King's English, Symphony of the Sea,** and **Changing Seasons,** as well as six single reelers based on a recent series of broadcast talks, to be released under the title of **The Unknown Island.**

A French novelty film, **Robinson, Junior,** the musical setting to which has been arranged by Edward O'Henry, the organist of Madame Tussauds, and the story told by John Watt, the producer of the B.B.C. "Songs from the Shows" feature, is also to be distributed, while arrangements have also been completed for a series of features to be produced by Christie Productions, Ltd.

New Year Releases

In the 1933 programme of films, release dates for all of which have already been anounced, will be found:—

They Never Come Back: The story of a boxer who loses the use of his famous left hook, of his struggle for existence when the only means of livelihood he knows is denied him, and of his final spectacular come-back when, in urgent need of money, he is compelled to fight, disabled though he is. In defiance of the boxing proverb "a beaten boxer never comes back," Jimmy Nolan does it. Jimmy Nolan becomes an attractive hero in the hands of Regis Toomey, and pretty Dorothy Sebastian is his sweetheart.

Out of Singapore, a tale of the thrills and drama that are to be found in the Southern Seas, has Dorothy Burgess and Noah Beery for its stars. The wiles of an avaricious first mate, so many times successful, are frustrated at last by the quick wit and bravery of Concha, the lovely half-caste dancing girl with whom Woolf Barstow, first mate to the "Mariegold," had been more than friendly. Noah Beery admirably interprets the rôle of the cold-blooded and brutal Barstow, and Dorothy Burgess is Concha.

Pleasure, starring Conway Tearle and Carmel Myers, is a tale of the hectic search for enjoyment which percolates through every stratum of young American society. In Gerald Whitney, successful author and unsuccessful husband, Conway Tearle has a part which is admirably suited to his talents, while in the rôle of his jealous wife Carmel Myers gives an excellent sketch.

Pride of the Legion: Victor Jory, America's sensational new screen "find," stars in this picture in the company of a galaxy of well-known names. J. Farrell MacDonald, Barbara Kent, Sally Blane, Glen Tryon, Matt Moore, and Lucien Littlefield are only a few, while another prominent member of the cast is a canine star with a reputation to uphold—Rin-Tin-Tin, junior, son of the world-famous Rin-Tin-Tin.

Border Devils, a Harry Carey feature, tells the tale of the Border, the great divide between civilisation and savagery—of a love that prevails in spite of doubts and dangers, and eventually emerges triumphant—and of a great friendship between two men.

Without Honours: In a land where men ride like the wind and shoot straight to kill, Peter Marlam, rogue and renegade, goes his way unmolested until the stigma of dishonour falls on his dead brother whom he loved. Then—for the first time in his life—he ranges himself on the side of law and order. Harry Carey in the leading rôle is supported by Gibson Gowland and Mae Busch.

Star Part for H. B. Warner

Cross Examination, starring H. B. Warner and Sally Blane. On trial for his life for the murder of his father, David Wells faces the crowded court room of the Supreme Court of New York, secure in the knowledge that he is innocent, and in the abilities of his counsel. But even the ardent pleading of that grave-eyed man would have failed but for the unsolicited evidence dramatically given from the back of the court when the trial was nearly over. The final piece of evidence, which gives such a dramatic twist to the proceedings, is submitted by Sarah Padden in the rôle of David's mother.

Cherry Kearton Subject

Mototo is the story of a lion cub brought up in the wild, restless African jungle; all but exterminated by that dread enemy fire. Saved by natives, and finally brought up in civilised surroundings, the little lion cub has an intriguing history, and the pictorial record of it is accompanied by a commentary by Cherry Kearton, the well-known traveller and explorer.

Pyjamas Preferred: A British comedy. A philanderer, dogged by the shadows of his past indiscretions, has a wife who is a member of a Purity League—but also surreptitiously proprietress of a Parisian night club with more members than morals. The philanderer goes to the "Red Dog" in search of a cheque; the Rev. Samson Seed, sleuth of the Purity League, goes there in search of evidence; the proprietress, arriving there, is discovered by her husband. Jay Laurier is the philanderer, Amy Veness his wife, and Kenneth Kove the pure young curate, while Betty Amann is the cause of the trouble.

Robinson, Junior: A picture for children, but one that should fascinate the grown-ups as well. The adventures of a juvenile Robinson Crusoe and his Man Friday on a tropical isle. A monkey plays the saxophone; a stork executes a one-step. Even an elephant's trunk is used for a cold shower. This is an entertainment that combines the fascination of a Lewis Carroll story with the whimsical genius of a Heath Robinson cartoon.

Stars in Pathe's 1933 Programme. (1) Regis Toomey. (2) Dorothy Burgess. (3) Conway Tearle. (4) Harry Carey. (5) Sally Blane. (6) Betty Amann.

Equity Lines Up 14 Big Films

ACTION FEATURES AND SHORTS FOR RELEASE

IF it is a question of action, a company that can be relied on to supply the goods is Equity British, whose schedule of early releases for 1933 includes a series of productions bearing indisputable evidence of this quality. Both British and American independent product is included, and altogether the company has, up to now, lined up a programme of fourteen features for Trade showing in 1933.

For release early in the year, Equity have already Trade shown their first three Greater Pictures.

Dolores, the Beautiful, featuring Virginia Browne Faire and Wallace MacDonald, is an all-natural Multicolour production, and has, consequently, attractive pictorial qualities. Wallace MacDonald has an exceptionally good voice, and puts over two songs.

The Law of the Tong features Phyllis Barrington and Jason Robards, and is, as its title suggests, a sinister story of modern Chinatown. It is built for audiences who like mystery and crave action.

Love in High Gear features that well-known comedy star, Harrison Ford, who is supported by Alberta Vaughn and Tyrrell Davis. Directed by Frank Strayer, it is a fast-action comedy, with fast cars, fast men and—fast? no—fair women.

Forthcoming Trade Shows

In addition to these, Equity will be Trade showing in the New Year a programme of pictures selected from the independent American producers.

Her Lover's Brother, featuring Edwina Booth and Duncan Denaldo will be the first. A George W. Weeks' production, directed by Wallace W. Fox, it is a story of twin brothers, separated in their early youth, and brought together again through strange circumstances. This picture is at present being released in America by the Mayfair Picture Corporation.

Tangled Destinies, the second of the series, is a story of thirteen persons alone in a lonely farmhouse. An unseen terror holds all the occupants in a murderous grip, until one, bolder than the rest, unmasks the evil-doer. Its cast includes Glen Tryon, Lloyd Whitlock, Vera Reynolds, Doris Hill, Henry Hall and William Humphreys. It is a Ralph M. Like production, directed by Frank Strayer.

Quota Material

On Thin Ice, an Equity dramatic British production, featuring Ursula Jeans, Dorothy Bartlam and Viola Gault, will also be Trade shown early in the New Year.

Equity's first British release for 1933 is the Argyle Talking Pictures, Ltd., production, **Smiling Along,** a musical drama featuring Rene Ray. This picture was produced in Tamworth, with many local settings, including the Bullring Market in Birmingham, which lends it special appeal on the Midland territory. It has a theme song specially written for the picture, of the same title—"Smiling Along."

Stars of Variety in Shorts

Musical Medleys is the comprehensive title of a series of six British one-reelers which Equity will release in 1933. These will feature well-known microphone and music-hall artistes, among them being such well-known performers as the Houston Sisters, Clapham and Dwyer, Norah Blaney, the Westminster Glee Singers, the Victoria Girls, the Hyde Sisters and Josephine Earle.

All pictures, features and shorts will be sound-on-film only.

BRITISH LION PROGRESS AS RENTING UNIT

British and American Output

BRITISH LION FILM CORPORATION, LTD., have undoubtedly made rapid progress during the past twelve months as a firm of independent renters, being recently been forced to acquire more commodious premises in the heart of filmland at 76-78, Wardour Street. The company's advance, under the guidance of S. W. Smith, the energetic managing director, has been followed with interest by the whole Industry, the rapid expansion of its activities, both in the renting and production fields, having been very noticeable.

This company, which in the past has provided exhibitors with box-office attractions of a consistent quality, will shortly offer a strong line-up of stellar attractions, both from the Beaconsfield studios and America.

S. A. Myers, Sales Manager of British Lion

Two British Specials

Sally Bishop, the latest British Lion production, based on the Temple Thurston story, with dialogue by the famous poet and dramatist, John Drinkwater, was described by the Press as one of the biggest box-office attractions yet offered by this company. Directed by T. Hayes Hunter, it has a cast including Joan Barry, Harold Huth, Isabel Jeans, Emlyn Williams, Benita Hume, Kay Hammond and Anthony Bushell. It will be given a pre-release run at the Plaza Theatre, London, this month.

Where is This Lady? a musical feature produced by Amalgamated Films Association, and featuring Marta Eggert, Owen Nares, George K. Arthur, Wendy Barrie, Robert Hale and Gibb McLaughlin, will be the second big British Lion offering. This musical feature, with music by Franz Lehar, also met with great success following its Trade presentation, and later enjoyed a successful pre-release run at the London Hippodrome, where it played to crowded houses.

24 Mayfair Productions

These two British specials will precede twenty-four feature productions from the Mayfair Pictures Corporation of America, each of which will be films of popular appeal. The first four of this series, **Denny of the Railroad, Alias Mary Smith, Midnight Morals,** and **Heart Punch,** have already been presented to the Trade, and have met with heavy bookings.

These will shortly be followed by **Her Mad Night,** starring Irene Rich and Conway Tearle; **Midnight Warning, Wicked Wings,** described as the aerial sensation of the year; **Where There's Smoke—,** a drama of the fire-fighting forces; **Hot Pages,** an exposé of yellow journalism; **Night Cap,** depicting the adventures which came to a night hawk taxi-driver; **The Open Switch,** a melodrama of the railroad; **Red Heads v. Blondes, Visiting Nurse, Malay Nights,** a drama of the flotsam and jetsam of the fever-ridden ports of the last resort of whites; **Society's Children, Sister to Judas, Vanishing Women, Phantom Fingers,** a drama of vengeance satisfied; **Her Resale Value, The Riot Squad,** a drama of the police; **Marine Sees Red,** a melodrama of Uncle Sam's devil dogs; **Dance-hall Hostess, Revenge at Monte Carlo,** a modern melodrama of a man who fooled and then broke the bank at Monte Carlo; **When Chinatown Sleeps, Brothers of the Road, Velvet Vultures,** and **Behind Jury Doors.**

Canadian Shorts

In addition to this line-up, a [illegible] series of the Canadian cameos and shorts will be available to exhibitors.

To cope with this programme of [illegible] and shorts, new branch offices have been opened up throughout the country, and exhibitors will be assured of a warm welcome by the various branch managers.

New Year Policy

S. W. Smith announces the following items in the policy that British Lion will pursue in 1933:—

"British Lion promise only what they can deliver—with every thought of delivering more than they promise.

"No money will be wasted in production. Every pound sterling on British Lion cost sheets will be represented in British Lion pictures.

"British Lion will observe extreme care in the selection of stories and stars, and stories will be selected only from material submitted by authors who have had experience in writing for the screen."

1
2
VINS et TABACS
Biere
4
5

Humour looms large in the current B.I.P. output. Here are scenes from Wardour's 1933 programme. (1) Renee Gadd, Gus McNaughton and Jerry Verno in DOUBLE TROUBLE. *(2) Ernie Lotinga in* JOSSER IN THE ARMY. *(3) Jimmy Godden and Gus McNaughton in* HIS WIFE'S MOTHER. *(4) Albert Burdon in* LETTING IN THE SUNSHINE *(5) Claude Hulbert, Ben Welden and Renee Houston in* HIS NIGHT OUT

Julius Hagen's unit at Twickenham has a long record of successes, among which are (1) Henry Kendall and (4) Michael Sherbrooke and Steffi Duna in THE IRON STAIR. (2) Elizabeth Allen in THE SHADOW. (3) Isla Bevan in THE WORLD, THE FLESH, AND THE DEVIL. (5) Fred Groves, Isla Bevan and Russell Thorndike in PUPPETS OF FATE.

SARAH
FRANK DAM
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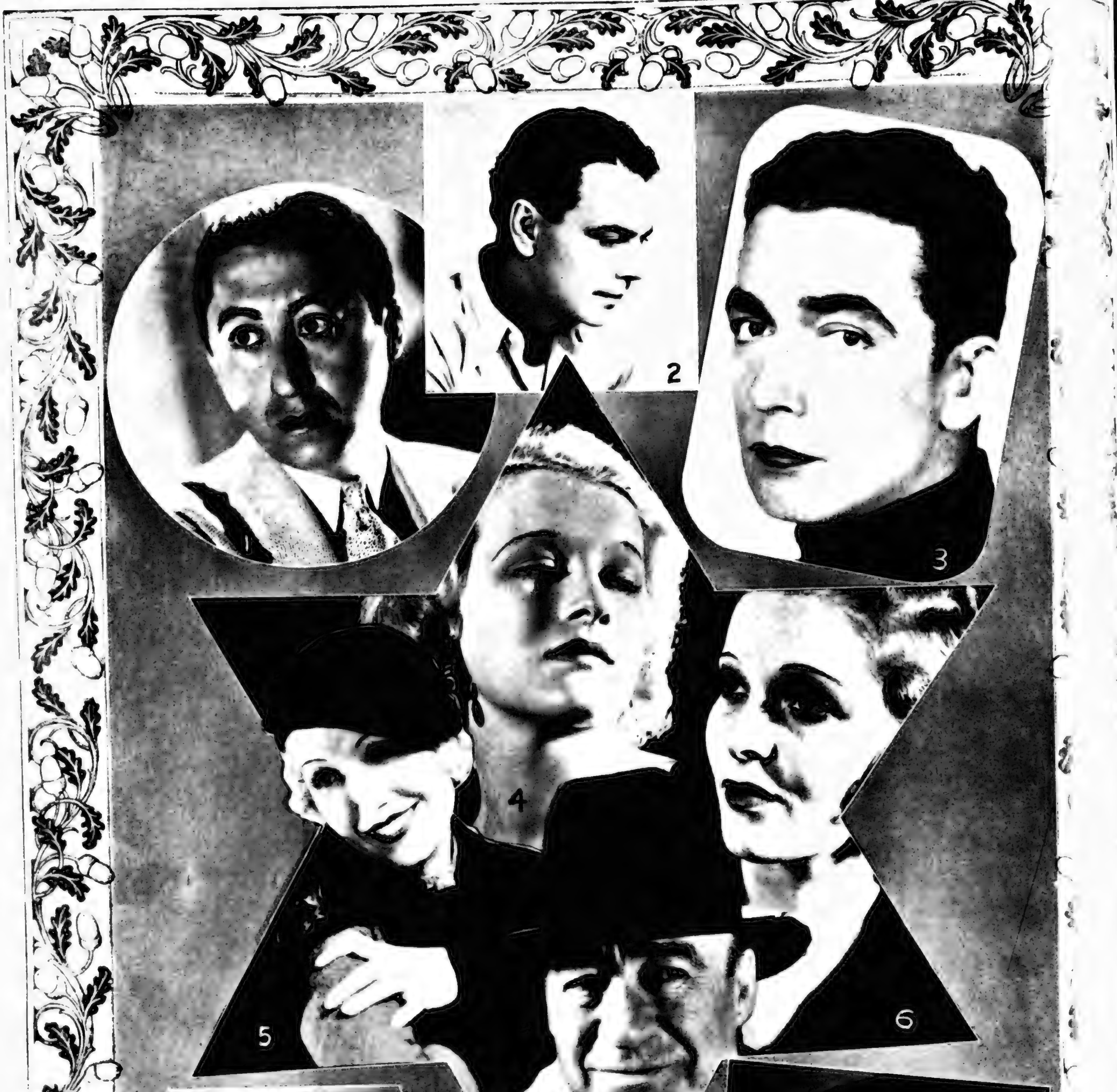
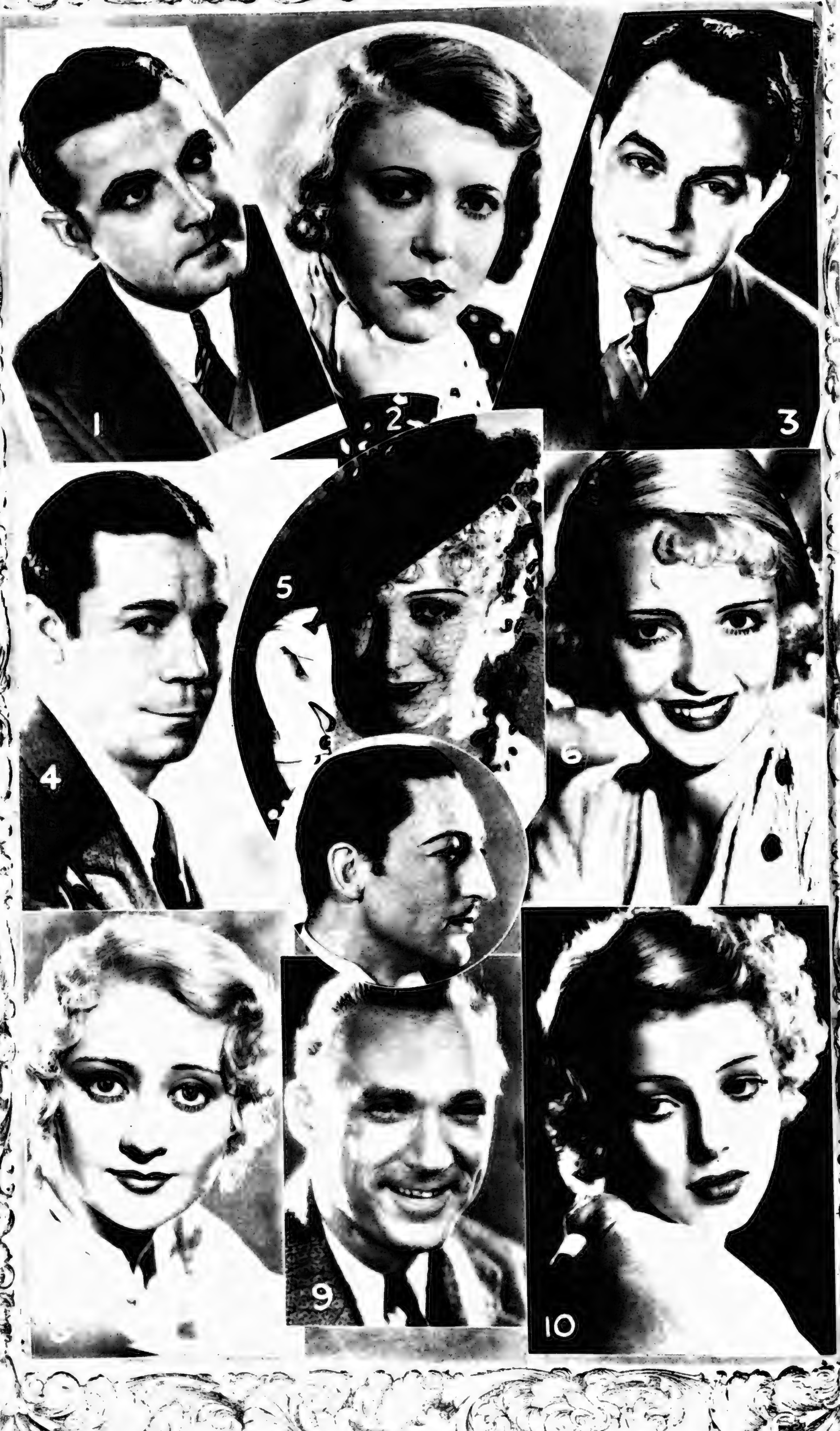
4
5

New Year releases from W. and F. (1) Jack Buchanan and Elsie Randolph in YES MR. BROWN. (2) Cicely Courtneidge and Edward Everett Horton in SOLDIERS OF THE KING. (3) Anna Neagle and James Rennie in THE LITTLE DAMOZEL. (4) and (5) Sidney Howard in IT'S A KING.



Stars of Majestic Pictures, now being distributed here by P.D.C. (1) Benny Rubin. (2) William Collier Jnr. (3) Charles Delaney. (4) Greta Nissen. (5) Claudia Dell. (6) Sally Blane. (7) J. Farrell MacDonald. (8) H. B. Warner. (9) Evelyn Brent and (10) Ned Sparks

Scenes from Paramount's Offerings. (1) Frederic March and Elissa Landi in THE SIGN OF THE CROSS. (2) Constance Cummings in BILLION DOLLAR SCANDAL. (3) George Raft and Nancy Carroll, stars of UNDER COVER MAN. (4) Herbert Marshall and Kay Francis in the success TROUBLE IN PARADISE. (5) Clark Gable and Carole Lombard in NO MAN OF HER OWN, and (6) MADAME BUTTERFLY, with Sylvia Sidney

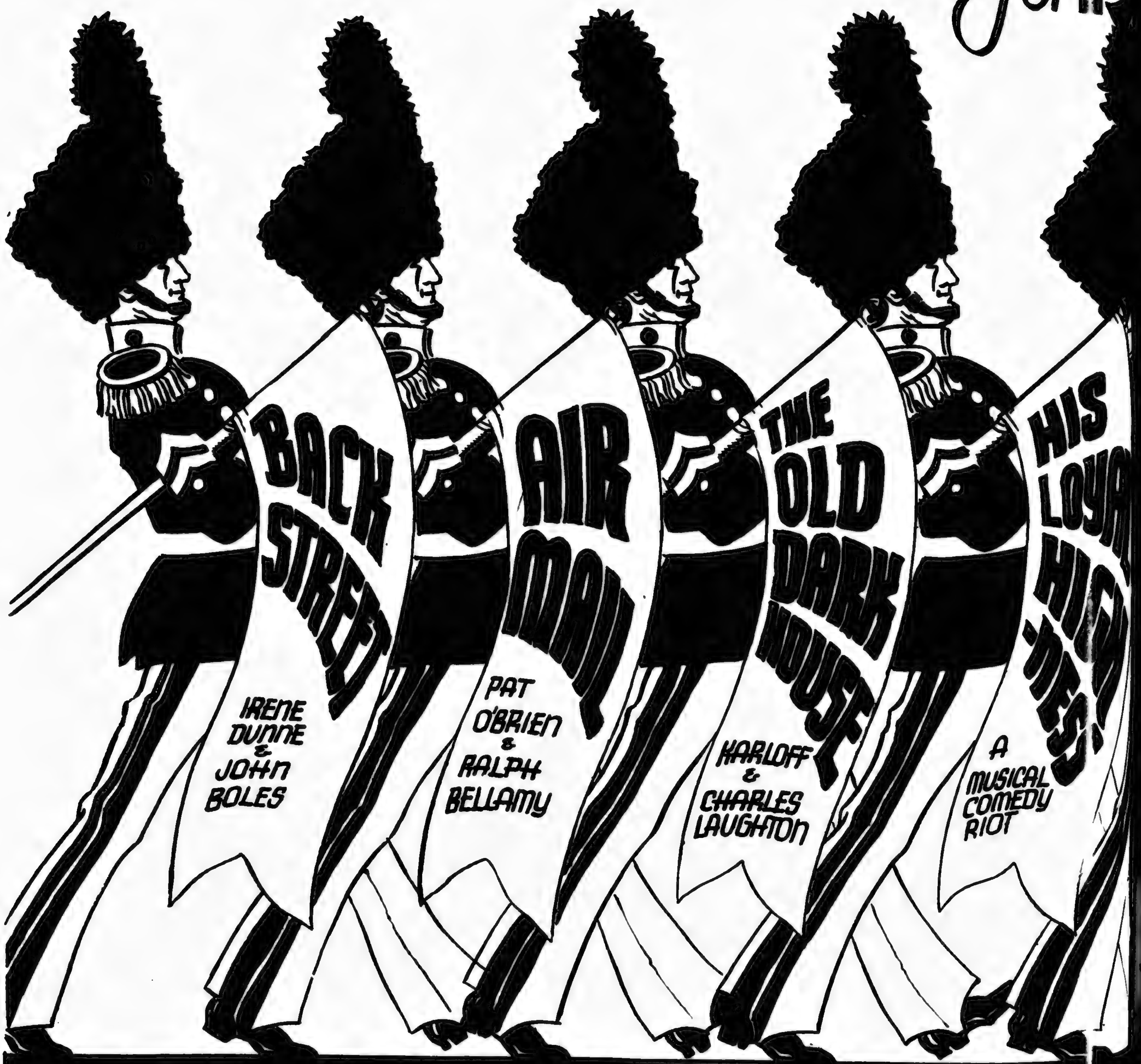


Stars and featured players who will figure in First National's 1933 programme. (1) Richard Barthelmess. (2) Ruth Chatterton. (3) Edward G. Robinson. (4) Joe E. Brown. (5) Bebe Daniels. (6) Bette Davis. (7) Warren William. (8) Joan Blondell. (9) Lee Tracy. (10) Loretta Young.

GET OUT OF THE RED!
BY STEPPING OUT WITH UNIVERSAL
in 1933

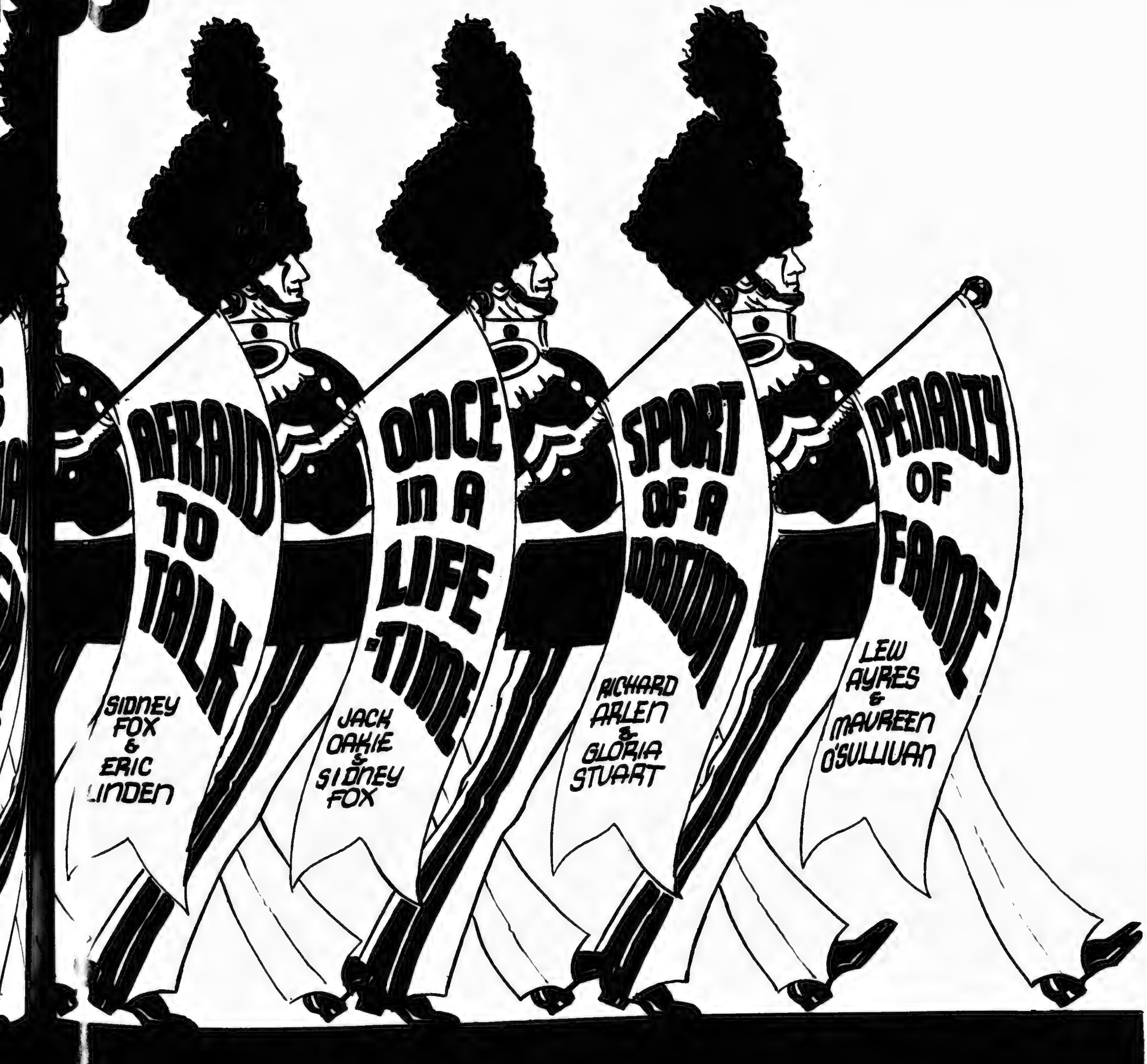
UNIVERSAL-LEAD

for 19


BACK STREET
IRENE DUNNE & JOHN BOLES
AIR MAIL
PAT O'BRIEN & RALPH BELLAMY
THE OLD DARK HOUSE
KARLOFF & CHARLES LAUGHTON
HIS LOYA HIGH -NES
A MUSICAL COMEDY RIOT

ER OF THE HIT PARADE

933


AFRAID TO TALK
SIDNEY FOX & ERIC LINDEN
ONCE IN A LIFE-TIME
JACK OAKIE & SIDNEY FOX
SPORT OF A NATION
RICHARD ARLEN & GLORIA STUART
PENALTY OF FAME
LEW AYRES & MAUREEN O'SULLIVAN

START THE NEW YEAR THE BEST WAY POSSIBLE BY SEEING (and booking!)

The MUMMY

Starring KARLOFF the Uncanny, with Zita Johann, David Manners, Edward Van Sloan, and Bramwell Fletcher. Universal and Karloff at their spectacular and thrilling best, with the star as a mummy, 3,700 years old, brought to life! A KARLOFF CLASSIC.

[illegible]

NAGANA

Starring the exotic Tala Birell, Melvyn Douglas and Onslow Stevens. Romance and drama against the colourful background of Africa, with wild animal shots you'll never believe possible.

They Just Had to get Married

Starring Slim Summerville and Zasu Pitts, with Fifi D'Orsay, Roland Young, C. Aubrey Smith, Guy Kibbee, Veree Teasdale. The greatest comedy cast ever assembled, in the greatest side-splitter yet!

FLAMING GUNS . . .

Starring TOM MIX and the new TONY. The first of seven new Tom Mix pictures. Made for youngsters from eight to eighty! From the Peter B. Kyne story "Oh! Promise Me."

STEP OUT WITH UNIVERSAL

ALL FOR TRADE SHOW
EARLY IN THE NEW YEAR !

STEP OUT WITH UNIVERSAL

ARAMOUNT'S BOLD BID FOR PRE-EMINENCE

ars and Stories in Comedy, Drama and Spectacle

P MOUNT intend 1933 to mark a era in production for them, not in the scope of the programme, in the wide variety of subjects, of large-scale pictures and the outstanding figures in the field directing, and literary talent w bound up with the organisa- able stars appearing in the new films are more numerous than ny has ever commanded at any its history.

account of the new studio the exchange of stars, but chiefly of the recent tremendous ad- studio technique, is Paramount ed to present in its new attrac- of the world's greatest stars of l stage, according to methods w of the most impressive use of talents of great international

Laughton, Maurice Chevalier, trich, Herbert Marshall, George Claudette Colbert can be quoted s of great stage personalities who a new and greater public through m of Paramount Pictures.

De ile's Biggest Spectacle

ign of the Cross will be the greatest aramount productions which 1933 forth. With a gigantic cast of ormers portraying the most colour- the history of humanity, "The the Cross" has been moulded by Mille into a kaleidoscopic, soul- thrilling spectacle.

portrays with reverence the suf- f the martyred Christians; their battle against the cruelty of Cæsar Roman hordes. Charles Laughton role of the cowardly, degenerate edric March is Marcus Superbus, Landi is Mercia, Claudette Colbert a, Ian Keith is Tigellinus, Vivian s Dacia, and Harry Beresford i-

A Farewell to Arms.—Hundreds of thou- of readers of all nations have d Ernest Hemingway's novel, and cipated that the picture will be ote successful. Under the direction nk Borzage, the screen has brought this story of a man and woman who the midst of the terrors of war, by a brilliant cast headed by Helen Gary Cooper and Adolphe Menjou.

I Had a Million is distinctive as a film h twenty star players appear. The has every element of comedy, drama, romance and tense excite- and the combined talent of seven directors on the Paramount roster ted to its making. The cast in- Gary Cooper, George Raft, Wynne Charles Laughton, Jack Oakie, s Dee, Charles Ruggles, Alison Skip W. C. Fields, Mary Boland, Roscoe May Robson, Gene Raymond, Lucien ld, and Richard Bennett.

H. G. Wells Thriller

and **of Lost Souls**, the film of H. G. s famous novel, "The Island of Dr. au," stars Charles Laughton. This film ntroduce Kathleen Burke in the rôle e "Panther Woman." Others in the will be Bela Lugosi, Richard Arlen, Leila Hyams.

Madame Butterfly, the classic novel, stage play and opera, will be presented in 1933, with Sylvia Sidney in the leading rôle. Cary Grant and Charlie Ruggles will be in the supporting cast of the film, which will contain scenes of the Orient never before filmed.

King of the Jungle is an African thriller based on an original story by Charles Thurley Stoneham.

The Lives of a Bengal Lancer has kept Ernest B. Schoedsack, the explorer-producer, several months on the North-West Frontier of India. Schoedsack obtained, with the co-operation of the authorities, sound pictures of the actual lives of the Bengal Lancers.

Noel Coward Play

The Queen was in the Parlour, film version of Noel Coward's stage play, has Fredric March and Claudette Colbert co-starring.

The Mysterious Rider, one of the new series of outdoor pictures, has Kent Taylor in the lead.

Counsel's Opinion, for production under the direction of Allan Dwan, at Elstree, will feature Henry Kendall, Morton Selten, Laurence Grossmith and Francis Lister.

Billion Dollar Scandal, with Harry Joe Brown as director, has Robert Armstrong, Carole Lombard, Olga Baclanova, Frank Morgan, James Gleason, Irving Pichel, Warren Hymer and Berton Churchill in the cast.

No Man of Her Own, in which Clark Gable, Carole Lombard and Dorothy Mackaill play the leading rôles, has Wesley Ruggles as director.

The Devil is Driving, based on the play "Metropolitan Garage," features Edmund Lowe, Wynne Gibson, James Gleason, Dickie Moore and Allan Dinehart.

Under-Cover Man, a romance of the underworld, directed by James Flood, has George Raft and Nancy Carroll leading

British Productions

Wife in Pawn, a new London Film Production for Paramount release, is being made by Robert Milton, the celebrated Hollywood director. A particularly strong British cast appears in this picture.

Driven, film version of Temple Thurston's play, in which Owen Nares, Anne Grey and Basil Rathbone play leading parts, is being directed by Henry Edwards.

New Pictures Scheduled.

New productions scheduled include several of outstanding star and literary importance. Lavish plans are being formulated for a forthcoming Marlene Dietrich picture, entitled **Hurricane** (tentative). **Deep Night** and **Promised** will also be starring vehicles for her.

Song of Songs is in preparation for filming as a starring vehicle for Miriam Hopkins.

Anything for Sale? Vicki Baum's story, will be filmed with Sylvia Sidney, Gene Raymond and Richard Bennett in the leading rôles and Marion Gering directing.

Blood and Sand, one of the most famous of Rudolph Valentino's successes of the silent days, is now to become a talking film, with Cary Grant.

R.U.R., Karel Capek's play, which Reuben Mamoulien will direct, will have Fredric March and Sylvia Sidney as co-stars.

A scene from KING OF THE JUNGLE an African thriller (Paramount)

Herbert Marshall and Mary Boland in EVENINGS FOR SALE (Paramount)

The Way to Love, the forthcoming Maurice Chevalier starring picture, will also be directed by Mamoulien.

The "Lusitania" Secret, actual scenes of which are being filmed in the depths of the sea at the site of the ill-fated disaster, will have Claudette Colbert and Randolph Scott heading a cast of 200 players.

The Trouble With Women, with Mary Boland leading, will be directed by Norman MacLeod.

Swanee Rides West, Under Desert Stars and one other outdoor production will feature Johnny Mack Brown.

Lone Cowboy features Randolph Scott and Frances Dee.

The Glass Key, based on the mystery novel by Dashiell Hammett, has Carole Lombard featured.

A Barrie Film

What Every Woman Knows, Sir J. M. Barrie's famous play, has been purchased by Paramount for screen production.

Jennie Gerdhart, Theodore Dreiser's novel, has been acquired for immediate filming, with Sylvia Sidney.

The Crime of the Century, a mystery thriller, is being produced independently for Paramount. William Beaudine is to direct and Jack Oakie will play lead.

Luxury Liner, for which Zita Johann has been signed, will be made independently. Others in the cast will be Evelyn Brent, Sari Maritza, Irving Pichel and Richard Bennett.

Good Company will have Alison Skipworth and Roland Young co-featured. Norman McLeod will direct.

Fly On! from a story by John Monk Saunders, author of "Wings," will have Gary Cooper and George Raft in the leading rôles.

Mack Sennett Shorts

Mack Sennett, king of the short-feature comedy, is releasing a series of comedies through Paramount in 1933. The new Paramount Mack Sennett two-reel laugh specials will feature such popular favourites as Andy Clyde, Charles Murray, Harry Gribbon, Arthur Stone, Babe Kane and Dorothy Granger.

Two new series of one-reelers will also make their appearance **Hollywood on Parade** and **Sports' Eye Views**, the former largely consisting of famous Hollywood personalities.

"Betty Boop" will be featured in a series of special **Betty Boop Cartoons**. Paramount **Screen Songs**, produced by Max Fleischer, will continue to feature outstanding screen personalities.

Other Paramount shorts are scheduled to improve on their previous best, while British Paramount News, with its staff of expert camera news reporters, is keyed up to beat its previous best also.

NEW YEAR'S PRODUCTS

Releases for the opening months of 1933 include the George Bancroft picture, **The World and the Flesh.**

One Hour With You, with Maurice Chevalier and Jeannette MacDonald, directed by Lubitsch; **Thunder Below**, starring Tallulah Bankhead, Charles Bickford and Paul Lukas; **Merrily We Go To——**, featuring Fredric March and Sylvia Sidney.

John Gielgud has the leading rôle in **Insult**, a Paramount British production, directed by Harry Lachman; **Forgotten Commandments**, dramatic treatment of Russia to-day, presents Sari Maritza, Gene Raymond, Marguerite Churchill, and Irving Pichel in the leading rôles; Carole Lombard and Chester Morris are co-featured in **Sinners in the Sun; Money Means Nothing** has an imposing cast of British players; Stuart Erwin plays the leading rôle as "Merton of the Movies" in **Make Me a Star.**

The Man from Yesterday presents Clive Brook and Claudette Colbert in a modern "Enoch Arden"; **Million Dollar Legs** has practically every comedian in Hollywood competing for the heavyweight laughter championship of the cock-eyed world; Charles Laughton makes his Paramount debut in **Devil and the Deep**, with Tallulah Bankhead.

Comedies

The Marx Brothers' amazing comedy film, **Horse Feathers**, was directed by Norman McLeod, and there is Harold Lloyd's great comedy, **Movie Crazy**; George Bancroft and Wynne Gibson have a powerful supporting cast in **Lady and Gent**; Johnny Mack Brown stars in **The Vanishing Frontier**; Leontine Sagan directed **Men of To-morrow**, with a distinguished British cast; **The Sporting Widow** features Alison Skipworth.

Marlene Dietrich's latest picture is **Blonde Venus**, directed by Josef von Sternberg, with Herbert Marshall playing opposite; **The Night of June 13**, which broke the Plaza's weekly change policy, features Clive Brook; and **Guilty As Charged** reunites Edmund Lowe and Victor McLaglen in an intriguing new type of mystery drama.

Robert Donat, Pearl Argyle and Miles Mander head the cast of **That Night in London**; **The Phantom President** introduces George M. Cohan to the screen, with a brilliant supporting cast; Randolph Scott plays the leading rôle in **Heritage of the Desert**; and Maurice Chevalier stars in **Love Me To-night**, a Reuben Mamoulian production, with Jeanette MacDonald.

Starring Herbert Marshall

Herbert Marshall makes a sensational hit in **Trouble in Paradise**, an Ernst Lubitsch production; Nancy Carroll returns to the screen in **Hot Saturday**; Walter Hackett's play, **The Barton Mystery**, has been filmed under the direction of Henry Edwards; George Raft heads the cast of **Night After Night**, with Constance Cummings, Wynne Gibson, Mae West and Alison Skipworth; **70,000 Witnesses**, a football murder mystery, features Phillips Holmes, Dorothy Jordan, Charlie Ruggles and Johnny Mack Brown; Thomas Meighan reappears in Paramount pictures in **Madison Square Garden**

An enormous cast of American radio and gramophone favourites support Stuart Erwin, Leila Hyams and Sharon Lynne in **The Big Broadcast; Evenings for Sale**, based on an original story by I. A. R. Wylie, has a brilliant cast, including Herbert Marshall, Charlie Ruggles and Sari Maritza; **He Learned About Women**, a new comedy, features Stuart Erwin, Alison Skipworth, Susan Fleming and Grant Mitchell; Zane Grey's great story, **Wild Horse Mesa**, has Randolph Scott in the leading rôle, and a formidable cast; and Henry Edwards' latest production, **Discord**, based on a Temple Thurston play, has a powerful British cast, including Owen Nares, Benita Hume, Harold Huth and O. B. Clarence.

◆

FIRST NATIONAL SHORTS

A HUNDRED DIFFERENT "VARIETIES"

In the sphere of short subjects First National have made steady, progressive strides, and a strong line up of "Varieties" is awaiting the 1933 season. Among the outstanding shorts offered in the New Year are: "I Wish I Had Wings," "You're Too Careless With Your Kisses," and "Three's a Crowd," from the **Merrie Melodies** series; "Dancing Round the World," "Transportations of the World," "An Oriental Cocktail," and "Curious Customs," from the E. M. Newman series of **World Adventures**; "Sherlock's Home," "You Call It Madness," and "Then Came the Yawn," from the **Big V** series of Comedies; also further additions to the **Pepper Pot** novelties and more **Broadway Brevities.**

Altogether, First National will handle one hundred shorts during 1933.

DETAILS OF P.D.C.'S NEW MAJESTIC PRODUCT

Twenty Specials to Back Monogram Output

AN auspicious beginning to the New Year has been made by P.D.C., Ltd., through the announcement by Reginald Smith, managing director, that his company will handle the output of the Majestic Pictures Corporation in this country. With an enlarged programme of Monogram features already scheduled for release during the coming twelve months, P.D.C. must therefore become a force to be reckoned with to exhibitors who book independent American product.

The Majestic line-up includes twenty feature specials, of which four are already in this country and ready for Trade showing during the early weeks in January. Phil Goldstone, one of the principal financiers of independent production, and who recently was financing no fewer than 25 independent producers, is at the head of the new national independent producing and distributing organisation. Mr. Goldstone is very enthusiastic over the new Majestic Studios in Hollywood, which he claims are equal to the finest on the coast. R.C.A. "High Fidelity" equipment is used throughout. Stars signed by Majestic to appear in forthcoming productions include Jean Hersholt, Claudia Dell, Evelyn Brent, H. B. Warner, Lew Cody, William Collier, junr., Hobart Bosworth, Sally Blane, Greta Nissen, and Skeets Gallagher.

C. G. Dickinson, General Sales Manager

Directors signed to make "Majestic" pictures include W. Christy Cabanne, who was responsible for Douglas Fairbanks' first picture and who has directed for Goldwyn; Cecil B. de Mille, Universal and R.K.O.; Frank Strayer, whose record includes work for Columbia, Fox, Paramount and Tiffany; E. Mason Hopper, whose work goes back to the days of the Essanay Company in 1911; and Emory Johnson.

The First Four

Of the twenty Majestic pictures scheduled for release in 1933, details of the first four which have arrived in this country are given below.

The Phantom Express is a story of the railroads, written and directed by Emory Johnson. The cast includes Robert Ellis, Claire McDowell, David Rollins, Tom O'Brien, and C. Huntley Gordon.

The Crusader, the first of the new Majestic specials to be directed by Frank Strayer, has for its theme the question of whether a kept woman can claim the protection of the unwritten law as a defence for the murder of a man who assaults her. Evelyn Brent, H. B. Warner, Lew Cody, Ned Sparks, and Marceline Day head the cast.

The Unwritten Law is a story of a man's desire for revenge on the man who stole his wife. Greta Nissen, Skeets Gallagher, Mary Brian, Louise Fazenda, Lew Cody, Hedda Hopper, and Theodore Von Eltz are in the cast.

Hearts of Humanity is directed by Christy Cabanne. The pangs and thrills of romantic youth and the burning cares and cheering reminiscences of old age are cleverly blended in a drama of life and hope. The cast includes Jean Hersholt, Claudia Dell, Jackie Searle, J. Farrell McDonald, and Charles Delaney.

The balance of the twenty Majestic specials include:—"The Warning," mystery and intrigue in the magic East; "The Comeback," a story of the lads who put on the gloves to fight for fame and fortune, Benny Rubin is to star; "The Price," drama of municipal corruption; "The Bride of the Monster," the new horror of the machine age; "Night Watch," a story of the men who go down to the sea in ships and to women who wait; "The Parrot Talks," a new type of detective story; "Queen of Chinatown," a struggle to the death in fascinating Chinatown; "Cornered," life seen through the eyes of a newspaper in terms of sex, crime, sport, and money; "Tragedy in the Air," heroes of the transport planes, to be directed by Frank Strayer; "The Verdict," a boy faces the electric chair, and a girl fights the world to set him free; "Husband Hunters," a frank exposure of to-day's evils; "Buried Alive," the story of a woman certified dead, her body alive but her mind a blank, intelligence and memory gone; "Air Patrol," the police force of the skies; "Borrowed Finery," girls who make and sell clothes but can't afford to wear them; "The Juggernaut Express," melodrama of the railroad with death at the throttle; "After Midnight," the expectant mother, the drunken driver and his victim, the poisoned suicide, and the guilty lovers all come to the receiving hospital "after midnight."

The Monogram Line-up

P.D.C. have handled the Monogram output now for nine months, and during that time twelve Monogram pictures have been released and seven more have been Trade shown. For 1933 W. Ray Johnston, president of Monogram Pictures Corporation, announces an increase in the number of productions, as well as an expenditure of 40 per cent. more per subject.

Self Defence, the cast of which includes Pauline Frederick, Jameson Thomas, Henry B. Walthall, Claire Windsor, George Hackathorne, Barbara Kent, Robert Ellis, and Theodore von Eltz, is the first picture produced under the new budget. This picture has just been completed.

Jungle Bride is the second of the "Plus 40 per cent." productions, and will arrive in this country about the middle of January. Anita Page was borrowed from M-G-M to star in this film, the cast of which includes Charles Starrett and Eddie Borden. Arthur Beck is directing.

The first batch of the new season's programme includes "Black Beauty," from the famous novel by Anna Sewell; "West of Singapore," "Lucky Larrigan," "The Fighting Champ," "The Rangers Ride Again," "Self Defence," "The Ape," and James Oliver Curwood's "God's Country and the Man."

Richard Boleslavsky, who has just completed directing John, Ethel and Lionel Barrymore in "Rasputin" for M-G-M, has been signed to direct "Black Beauty," and Herbert Brenon to direct Dickens' "Oliver Twist."

The impressive list of stars who have appeared in Monogram pictures includes Pauline Frederick, Betty Compson, Ginger Rogers, Lyle Talbot, Claudia Dell, Thelma Todd, Estelle Taylor, Rex Bell, Marceline Day, Bill Cody, Bob Steele, Noel Francis, Johnny Mack Brown, Regis Toomey, Betty Bronson, Mary Nolan, Earle Foxe, Edwina Booth, Andy Shuford, Dorothy Revier, Bryant Washburn, Robert Fraser, Dorothy Christy, Tom Tyler, Aileen Pringle, Henry B. Walthall, Leon Janney, Hobart Bosworth, William Collier, junr., Marion Shilling, and J. Farrell McDonald.

Additional Releases

In addition to the product outlined above P.D.C. have secured **With Williamson Beneath the Sea**, a unique record of under-sea life, with several intensely thrilling incidents. The rescue of a native diver from the clutches of a giant octopus and under-water pictures of the catching of sharks are but two of the highlights.

George Clarke, the famous music-hall comedian, starred in "Here's George," is to star in two new pictures planned to go into production in the coming year, as a nucleus for their programme of British product.

A scene from P.D.C.'s wonder film WITH WILLIAMSON BENEATH THE SEA

Scenes from Monogram pictures recently Trade shown by P.D.C. (1) Lyle Talbot and Thelma Todd in THE DOCTOR'S SACRIFICE. (2) James Rennie and Olive Borden in THE GIRL IN THE CAB. (3) Tom Douglas and Claudia Dell in GUILTY OR NOT GUILTY. (4) June Clyde in A STRANGE ADVENTURE

Majestic Pictures

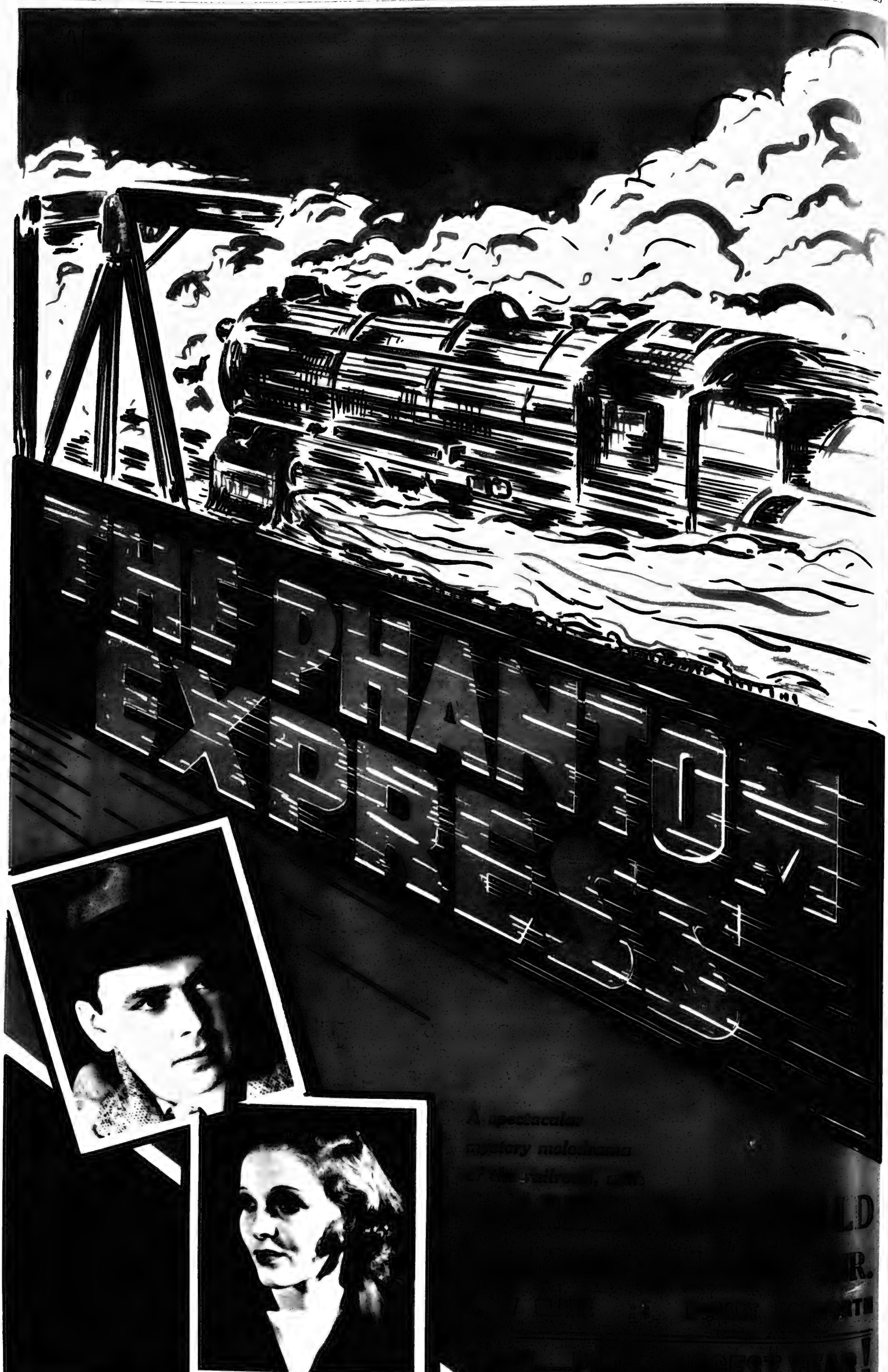
Are proud to announce that they have appointed

PDC Ltd.

As sole distributors of
MAJESTIC PICTURES
in the United Kingdom

The First Twenty Features include

- "THE CRUSADER"
- "HEARTS OF HUMANITY"
- "THE PHANTOM EXPRESS"
- "THE UNWRITTEN LAW"
- "THE WARNING"
- "THE COMEBACK"
- "THE PRICE"
- "THE BRIDE OF THE MONSTER"
- "NIGHT WATCH"
- "THE PARROT TALKS"
- "QUEEN OF CHINATOWN"
- "CORNERED"
- "TRAGEDY IN THE AIR"
- "THE VERDICT"
- "HUSBAND HUNTERS"
- "BURIED ALIVE"
- "AIR PATROL"
- "BORROWED FINERY"
- "THE JUGGERNAUT EXPRESS"
- "AFTER MIDNIGHT"


THE PHANTOM EXPRESS
A spectacular
mystery melodrama
of the railroad, with
LD
R.
RTH
GEST YEAR!

PDC PRESENTS

The CRUSADER

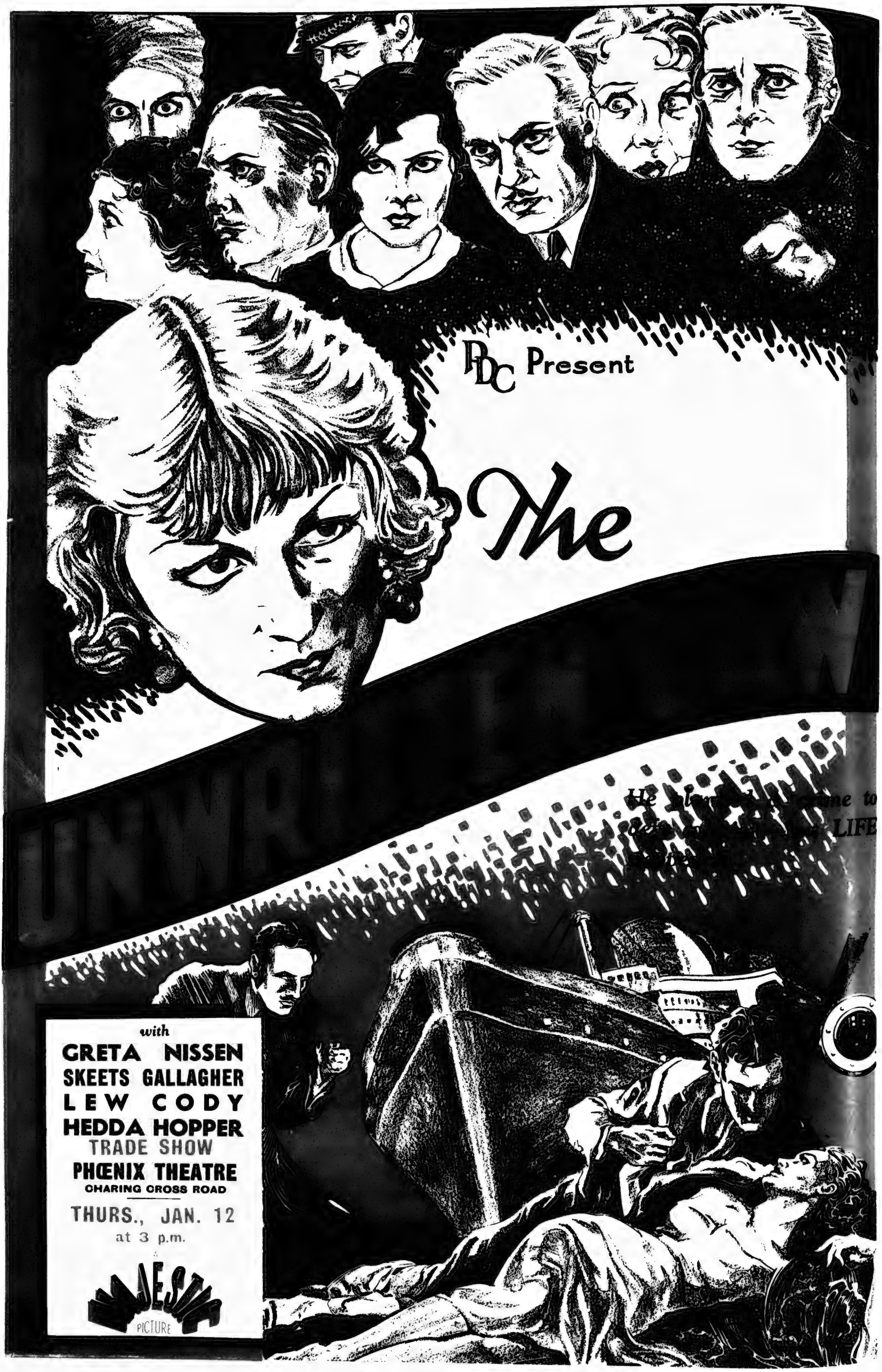
with

H. B. WARNER
EVELYN BRENT
LEW CODY and
MARCELINE DAY

"Thoroughly fine entertainment, good story, excellent direction and strong well-balanced cast . . . This is engrossing drama . . . The picture starts out with a bang . . . It is one of the outstanding independent productions of the year."
THE FILM DAILY.

MAJESTIC

1933 — PDC's BIGGEST YEAR


PDC Present
The
UNWR
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LIFE

with

GRETA NISSEN
SKEETS GALLAGHER
LEW CODY
HEDDA HOPPER

TRADE SHOW

PHŒNIX THEATRE
CHARING CROSS ROAD

THURS., JAN. 12
at 3 p.m.

PICTURE

1933—PDC BIGGEST YEAR

PDC presents

**A Drama of
Life and Hope—
of Despair
and Death.**

"HEARTS of HUMANITY"

with

**JEAN HERSHOLT
JACKIE SEARLE
J. FARRELL MACDONALD
and CLAUDIA DELL**

MAJESTIC PICTURES

**LONDON
TRADE SHOW:
at the
PHŒNIX
THEATRE
FRI. JAN. 13
at 3 p.m.**

MONOGRAM

PRODUCTIONS FOR 1933 RELEASE

will include

"A STRANGE ADVENTURE"	REGIS TOOMEY JUNE CLYDE WM. V. MONG
"DOCTOR'S SACRIFICE"	LYLE TALBOT THELMA TODD H. B. WALTHALL
"GUILTY OR NOT GUILTY"	BETTY COMPSON CLAUDIA DELL TOM DOUGLAS
"SELF DEFENCE"	PAULINE FREDERICK JAMESON THOMAS BARBARA KENT
"JUNGLE BRIDE"	ANITA PAGE CHARLES STARRET EDDIE BORDEN
"BLACK BEAUTY"	From the Novel by ANNA SEWELL
"WEST OF SINGAPORE"	A spectacular drama with the Malay coast as its setting.
"OLIVER TWIST"	DICKENS' famous novel to be directed by HERBERT BRENON
"THE APE"	ADAM HULL SHIRK'S famous story
"GOD'S COUNTRY and the MAN"	from the famous novel by JAMES OLIVER CURWOOD
"HELL'S HIGHWAY"	A story of the trials in a big city
"THE DEVIL'S MATE"	Lust, treachery and hatred unleashed at sea
"The Return of CASEY JONES"	A drama of intrigue on the railroad.

PDC

will also present

"With Williamson BENEATH the SEA"

A Principal Picture Produced by J. E. WILLIAMSON, the famous under-sea explorer

"THE GIRL IN THE CAB" — **JAMES RENNIE, OLIVE BORDEN, JUDITH WOOD**

A PARADISE PRODUCTION

PDC's BIGGEST LINE UP EVER

Among the important releases of the Universal New Year programme are the following pictures: (1) THE OLD DARK HOUSE, based on the Priestley novel, which features Charles Laughton, Lilian Bond and Boris Karloff. (2) AFRAID TO TALK, of which Sidney Fox and Eric Linden are the stars. (3) THE PENALTY OF FAME, in which Lew Ayres and Maureen O'Sullivan are featured; and (4) BACK STREET, starring John Boles and Irene Dunn

OPTIMISM THE KEYNOTE OF UNIVERSAL

Huge Expenditure Planned for 1933 Programmes

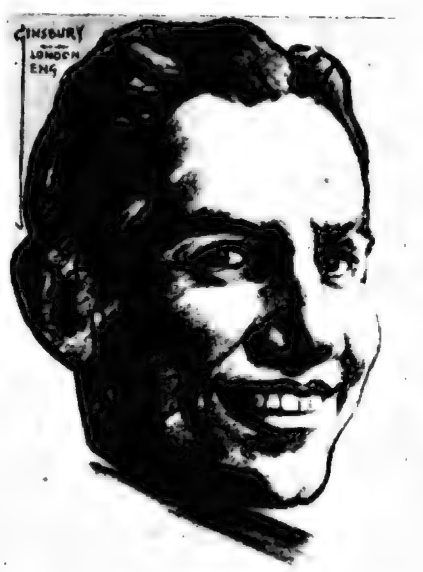
ALMOST revolutionary plans, both in method of production and in the gigantic expenditure involved, have been made by the Universal Pictures Corporation for 1933, according to a personal cable from Carl Laemmle to S. F. Ditcham, managing director of Universal Pictures, Ltd.

"More money is being put into Universal productions this new year than has ever been spent before in any one year of Universal's activities," Mr. Laemmle states. "There is only one real reason for this, and that is the exceedingly fine trading year the company has experienced in 1932.

"Optimism is the key-note of this cable. I have never been so optimistic about the future. The year 1933 is going to be the biggest, by far, in the company's history. After twenty seven years in the business I think I am qualified to look ahead and gauge what success my own company's product will have."

A Foretaste for 1933

"There is no doubt that Universal have shown their hand for 1933 in recent Trade show subjects," states S. F. Ditcham, "During the last few weeks Universal productions shown in England have included 'Air Mail,' 'The Old Dark House,' 'Back Street,' 'Once in a Lifetime,' 'Penalty of Fame,' 'Sport of a Nation,' and 'Afraid to Talk.' Providing that those productions are no flashes in the pan, we shall be screening early in the new year half a dozen productions which will leave no doubt as to the value of Universal pictures in 1933.



Carl Laemmle, jun.

"This company has a strong line-up of stars, as the schedule below shows, and over twenty directors are at present busy turning out the 1933 pictures. These include James Whale, John M. Stahl, Russell Mack, William Wyler, Edward Cahn, Edwin H. Knopf, Ernst L. Frank, Tom Buckingham, Irvin Willat, Chester Bennett, Tay Garnett, Bob Wyler, Kurt Neumann, Edward Laemmle, and Edward Ludwig.

"Richard Schayer and Dale Van Every head a formidable list of twenty-five scenarists, story and dialogue writers.

"A number of big subjects are on the production stocks of Universal City, with others waiting for space room, but exhibitor interest being confined mainly to films completed and ready for Trade showing, the following are worthy of special attention."

A Karloff Thriller

The Mummy stars Karloff in a daring and bizarre drama. Dealing with an ancient sacrilege committed by an Egyptian High Priest and Priestess, the narrative travels down to modern times with a British archæological expedition unearthing the mummy of the priest who has been embalmed alive. The mummy comes to life, and discovers the reincarnated soul of his unholy love in a beautiful Anglo-Egyptain girl. Zita Johann, new Hungarian actress, and David Manners provide the love interest of to-day, and Arthur Byron, Edward Van Sloan, Noble Johnson, and Bramwell Fletcher enact other roles under the direction of Karl Freund, the camera ace, whose first directorial vehicle this is.

S.O.S. Iceberg brings to the screen the unfamiliar beauty and the artistic wastes of that little known country, Greenland. Universal equipped an expedition, headed by Dr. Arnold Fanck, who spent six months among the glaciers and spectacular ice formations to film this picture, which was made with the co-operation of the Danish Government. Leni Riefenstahl, the famous girl actress-producer of "The Blue Light," is also the star of "S.O.S. Iceberg," supported by Sepp Rist, Walter Riml, Gibson Gowland, and Ernst Udet, the German "ace" aviator.

Lure of the Jungle

Nagana has for its lead Tala Birell, the exotic Austrian actress. Told against a background of Africa, and the jungle, it deals with a subject new to the screen—the fight of science against Africa's dreaded sleeping sickness. Fights with wild animals are filmed close to the camera. Lions, leopards, panthers, are seen in action perilously near to the artistes. "Nagana" was directed by Ernst L. Frank, and Melvyn Douglas co-stars with Tala Birell.

Laughter in Hell has a lengthy cast of box-office players supporting Pat O'Brien. Merna Kennedy, Berton Churchill, Tom Brown, Gloria Stuart, Lew Kelly, Clarence Muse, Arthur Vinton, Tom Conlon, and Douglas Dumbrille, are numbered amongst a star cast of twenty-two artistes, under the direction of Edward Cahn. Pat O'Brien has the role of an escaped convict from the chain gang, deserted by a faithless wife, only to find "laughter in hell" as his lot in life.

They Just Had to Get Married reveals a humorous theme, with Slim Summerville and Zasu Pitts. The climax of the picture comes when Zasu Pitts describes to a divorce court judge the shortcomings of her husband, Slim, with sound effects! Support includes the new baby star, Cora Sue Collins, Fifi D'Orsay, Roland Young, Henry Armetta, Guy Kibbee, Vivian Oakland, Elizabeth Patterson, C. Aubrey Smith and Verree Teasdale.

Tom Mix Westerns

Flaming Guns, Tom Mix's first of his new series of seven for Universal, suggests all the thrilling gun-fights and man-hunts of which Mix is the target and finally the victor.

Private Jones depicts Lee Tracy as an undisciplined soldier who, although he hated the army, was always fighting with his comrades and his officers. This film is just being completed under the direction of Russell Mack, with Gloria Stuart, Russell Gleason, Emma Dunn, Donald Cook, Berton Churchill, Hans von Twardowski, and Shirley Grey in prominent parts.

The Rebel, which Edwin H. Knopf has been directing in the Tyrol, with Luis Trenker, Victor Varconi, and Vilma Banky, has now been completed. This Continental production is being made in English for world release by Universal.

Pictures Scheduled

A number of famous stories are scheduled for early production, including Robert Louis Stevenson's **The Suicide Club,** which was temporarily shelved. The director, Edward Laemmle, is now assembling his cast.

The Kiss Before the Mirror is also in the casting stage. James Whale is to direct.

Only studio scenes of **Black Pearls,** the South Sea Island drama, have to be done, Irvin Willat and his cameramen having returned after a four months' location trip to Tahiti and Society Islands.

The Big Cage, a wild animal drama back of the circus ring, starring Clyde Beatty, is in the initial stages of production.

Betty Compson has been signed for **Destination Unknown,** a sea drama, which Tay Garnett is directing. The male cast consists of Pat O'Brien, Ralph Bellamy, Tom Brown and Willard Robertson.

John M. Stahl's first production for the new year is **Only Yesterday,** a work of which over 100,000 copies were sold within three months of publication.

Two famous plays by Elmer Rice, author of "Street Scene," are also scheduled. The first, **The Left Bank,** a story of the carefree American life in Paris, is to be directed by Bob Wyler. **Counsellor-at-Law** is the second.

Three More for Karloff

Karloff is scheduled for three more. First is the H. G. Wells' novel, **The Invisible Man,** which James Whale is to direct, with Paul Lukas in a featured role. The second is **Blue Beard,** and the third **The Wizard.**

The Road Back, Remarque's sequel to "All Quiet on the Western Front," is scheduled for early production by James Whale.

Salt Air will be Universal's next George Sidney-Charlie Murray co-starring picture, and will take the place of the usual "Cohens and Kellys" feature. A feature length comedy from a comic newspaper strip, **Popeye,** will have Slim Summerville in the title role, and Zasu Pitts in the part of Olive Oyl.

A special Australian subject acquired by Universal for early release, **His Loyal Highness,** stars George Wallace.

Additional films, just announced for production, include: **Zeppelin; Glamour,** from the story by Edna Ferber; **Laughing Boy; The Flight Commander,** a drama of the air forces on the Western Front; **The Prison Doctor,** an inside story of prison life; **Broken Dreams of Hollywood, Exile Express,** and **Youth Aflame.**

Serials and Shorts

The serial programme is headed by **Men of the Mounted,** a stirring story of the Canadian North West, which is nearing completion.

A variety of box-office shorts from musical comedies to cartoons are in the "all programme" list. Noted radio and gramophone stars have been scooped up by Universal, and in addition there are a series of Warren Doane Comedies, and cartoons with Oswald the Rabbit and Pooch the Pup.

Universal British Talking News (twice weekly) and "Strange as it Seems," will be continued.

Early 1933 Releases

An important January release is **The Old Dark House,** the 99 per cent. British Hollywood picture, directed by James Whale. February is noted for the release of two recent West End triumphs, **Back Street,** with Irene Dunne and John Boles, and **Once in a Lifetime,** the Hollywood satire.

Penalty of Fame heads the releases for March, followed by **Sport of a Nation,** featuring Richard Arlen and Gloria Stuart. Then comes **The Fourth Horseman,** with Tom Mix and Margaret Lindsay.

From the Sterling Programme

The pick of the market of both British and Foreign films is promised by Sterling, whose output is illustrated above. (1) Moore Marriott in THE WONDERFUL STORY. (2) Ida Lupino and (3) Harry Tate in HER FIRST AFFAIRE. (4) Lois Wilson in DRIFTING SOULS. (5) Frank Fay and Hale Hamilton who are the featured players in A FOOL'S ADVICE

NEW YORK MOVE TO CUT PRICES

B. P. SCHULBERG,
now an independent Paramount producer

THE PUBLIC INSTINCT FOR WINNERS

B. P. Schulberg Discusses a Great Kinema Mystery

THE amazing instinct of the public to discover a good motion picture without having any advance information has been successfully analysed. If any one person possessed this ability he would soon control the theatrical business of the world, Hollywood believes.

B. P. Schulberg, who is producing "Madame Butterfly" with Sylvia Sidney, Cary Grant and Charlie Ruggles, for Paramount, expects to know whether he has a "hit picture" or not from the results of the opening matinee.

"No business executive in any industry in the world knows more quickly whether or not he is a success than the motion picture producer," Schulberg declares.

"The public, without any advance information concerning the picture being produced, will tell by the attendance—or lack of it—at the opening matinee. He does not have to wait for a week's results. On the other hand, if the opening is a failure, any amount of advertising will rarely make the subsequent showings a success."

The Public Knows

"No one ever has been able to explain this unerring instinct of the public to find a good picture before reviews have been printed or before word-of-mouth advertising has started."

"No matter how astute and clever a producer may be, he never is quite certain that the picture into which he has poured his heart, his time and his money, will be a success until the show opens."

Best Sellers as Props

Like yesterday's film stars, who compose the supporting casts of to-day, last year's best-sellers are now only inexpensive "props" when a library scene is constructed.

In the 65,000 volumes that arrived on the "No Man of Her Own" set at Paramount, where Clark Gable is appearing with Carole Lombard and Dorothy Mackail, are hundreds of the old romance that made hearts beat faster during the past generation.

Oddly enough, those books would be right at home on the stage next door. Mae West's "She Done Him Wrong," which is being filmed there, is set in the late nineties, when these particular works were in the first flush of popularity.

Cast Announcements

Erle C. Kenton will direct "Eleven Lives," from Lawence Hazard's stage play.

Warner Richmond is the latest actor to join the cast of "King of the Jungle." Buster Crabbe and Frances Dee are featured.

Paul Cavanagh replaces Roland Young in "The Queen was in the Parlour," due to Young's illness. Others in the cast are Clay Clement, Ethel Griffies, Alison Skipworth, and Arthur Byron. Fredric March and Claudette Colbert are co-starred. Stuart Walker is directing the adaptation of Noel Coward's play.

By special request of Kate Smith, her manager, Ted Collins, will play the rôle of her manager in "Hello, Everybody," the picture in which she is being starred. Others in the cast are Randolph Scott, Sally Blane, Charley Grapewinn and Jerry Tucker. William A. Seiter will direct.

"Luxury Liner"

Joyce Compton, Jane Keith and Barry Norton have been signed for rôles in "Luxury Liner." They will support George Brent, Zita Johann, Vivienne Osborne and Alice White under Lothar Mendes' direction.

Cora Sue Collins, the child prodigy of "The Strange Case of Clara Deane," will be seen in the film production of Theodore Dreiser's "Jennie Gerhardt," which B. P. Schulberg is producing, with Sylvia Sidney starred. Marion Gering directs.

Edward Sutherland will direct "Murder at the Zoo." In the cast are Charlie Ruggles and Lionel Atwill.

EXHIBITORS AND EMPTY SEAT PROBLEM

ARE admission prices too high? This is a subject which is interesting all American exhibitors as one of the major problems of 1933. The neighbourhood houses cannot fill their empty seats even with double features at minimum prices.

By ELIZABETH LONERGAN,
"Kine" New York Representative

ARE admission prices too high? This is a subject which is interesting all exhibitors as one of the big problems of 1933. It is one of those things which is affected differently in different parts of the country and parts of the same city. While Times Square theatres will be crowded at a dollar top, with one or two higher-priced attractions drawing big box-office returns, many of the neighbourhood places cannot fill their empty seats with double features and minimum prices.

Once reduce admissions and they will never be raised, say some; while many contend that only cheaper prices will bring back crowds to the theatres.

Producing companies are paring costs to the bone, many owners have reduced rentals, exhibitors have cut the number of employees to a minimum and done away with many extras such as orchestras and costly vaudeville numbers. And still the people will not come to be entertained. What is the reason? Many are given—lowered incomes, poor pictures, the increasing popularity of the radio, a decreasing interest in picture-shows—due, perhaps, to a combination of all three.

Christmas grosses, for example, fell way below those of last year, and almost every house did less business since the Fall as compared with the same months of 1930

Cheaper Seats—

Lower theatre admissions seem destined to be in force in 1933, if the many cuts in prices continues. From all parts of the country slashes are reported to insure better business. An economy move as well as an attempt to increase attendance at the various theatres. Los Angeles is planning to make drastic cuts and New York will probably follow suit. In this city it is found that the largest crowds take advantage of the bargain hours and see the programmes which are of the cheaper variety.

—And Films

Paramount reports that it has cut rentals on 637 of its theatres. This shows which way the wind blows.

Stars for Britain

The consensus of opinion in the Trade seems to be that radical changes will have to be made before British product can be shown with profit in America. Some of the pictures received from America and shown in England have not been such wonderful stuff, but the fact remains that names count a great deal, and British names are rather an unknown quantity in the American market.

Pat Powers has always been anxious to have B.I.P. to use American names which would sell the picture in the States, even if it were a question of paying big prices, and this matter, I understand, is one of the points which has been under discussion. A story that Arthur Dent had declared that American talent would be used in each production and an effort made to appeal to American audiences, and that about 200 British features would be made each year. however, could not be verified.

Reciprocity?

The deal signed by Arthur Dent with the Freuler Company by which B.I.P. will distribute the entire Monarch programme for the Freuler Film Associates in England, is believed to be the first of a number of similar announcements. Captain Auten, who formerly represented B.I.P. in New York, put the negotiations through.

No announcement here as yet about the Powers-B.I.P. agreement.

Tom Will Quit

Tom Mix's decision to quit films will be sad news to his many admirers. Here is an old-timer who was practically forced back to the screen by requests from hundreds of fans. He has been just as successful in talkies as in the silents, but feels that after twenty-four years of work he is entitled to a holiday.

His last picture, "The Rustler's Roundup," has just been completed for Universal, and Mr. Mix obtained a release from his second contract with Mr. Laemmle. First he will rest, then make a tour of the world, taking a company with him and appearing in a number of cities. Later he may go back to circus work, which he finds less strenuous than pictures.

Not Confirmed

Sam Katz, so they say, may be associated with the old Roxy.

Other rumours are that Walter Wanger may go back to Paramount as an associate producer, and that Howard Esterbrook will join Universal in a similar capacity.

Selznick and R.K.O.

Has he or has he not? Dave Selznick says he has resigned from R.K.O. and B. B. Kahane is just as insistent that he has not. They can't both be right. It is expected that Selznick will remain at the head of production until February. His contract expired in October, and he has been working along since then with December 15 set as the date when a new agreement was to be signed. As it was not forthcoming, he announced that he was open to offers from other companies.

Flora as Producer

Another story of the week of great interest to London was Flora Le Breton's plan to make a series of shorts for an unnamed company—said to be Paramount. Miss Le Breton was anxious to give details later, but admitted that the first film was almost ready.

The Union

Local 306 is still struggling along trying to avoid receivership. Both sides are meeting at a conference in Judge Cotillo's chambers to discuss matters and see if some agreement cannot be reached without court proceedings. William C. Elliott, president of the parent body of the Local, the International Alliance, said that organised labour is opposed to receiverships of unions on principle and as a matter of practicability.

Sam Kaplan, recently deposed as president, favours the receivership.

Two Big Titles

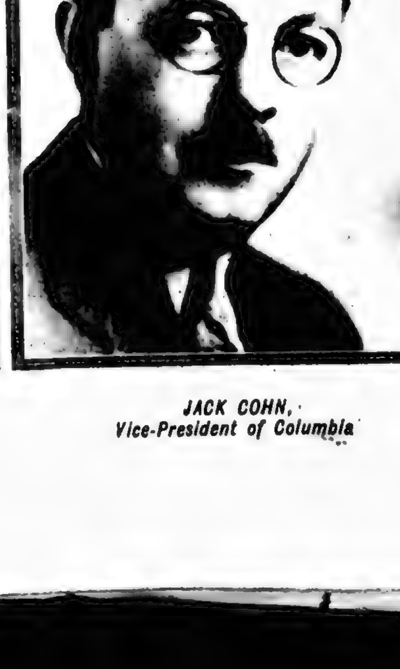
"The Son Daughter" (M-G-M) and "Madame Butterfly" (Paramount) played opposition to each other Christmas week. Both were greatly changed from the stage versions. So greatly changed, said George Scarborough, author of "The Son Daughter," that he brought suit in Hollywood to restrain M-G-M from producing the picture, described by him as a mutilated version of the play.

In the Studios

M-G-M will make "The White Sister" as a talkie, with Helen Hayes and Clark Gable in the parts which Lillian Gish and Ronald Colman played in the silent version. Benita Hume is at work on her first M-G-M part in "Clear All Wires," screen version of a successful stage play by Bella and Samuel Spewack, authors of a number of successful screen plays.

Fred Niblo's suit against Cinema House, Ltd., is being heard in New York. He asks for approximately $30,000 for breach of contract and for his expenses back to Hollywood.

SYLVIA SIDNEY,
who is playing for Paramount



JACK COHN,
Vice-President of Columbia

HARRY COHN,
President of Columbia

THREE PROPS HOLD UP PRODUCTION

Studio Progress of the New Columbia Output

SEARCH for an octopus, a mountain-locked valley and a broken-down steamship are the only obstacles that are holding up production on "Under the Sea," "Lost Valley" and "Hurricane Deck," at Columbia studios.

With the production office scouring land and sea for these three important props, shooting is expected to begin within a week, inaugurating the extensive mid-winter season. Al Rogell, Lambert Hillyer and Clarence Badger, respectively, will direct these pictures.

Jack Holt will get into picture harness again in the starring rôle of "Hurricane Deck," an adventurous tale that concentrates its locale in the Mediterranean Sea. Casts for the other two have not been selected, except for Buck Jones in "Lost Valley." "Under the Sea" was prepared by Jo Swerling, Columbia's ace scenarist. The "Lost Valley" screen play was written by Lambert Hillyer.

Comedy Director to Handle Drama

With the assignment last week of Eddie Cline to handle "Parole Girl," this noted comedy director has his first opportunity to direct a serious dramatic production. The story was written by Krasna around the experiences in the underworld of a girl trying to go straight on parole from jail.

"Child of Manhattan" Cast

By the addition of Harrison Green, a veteran New York actor, and Betty Grable and Betty Kendall, the cast of "Child of Manhattan" is complete.

Nancy Carroll is starred, with John Boles in the leading male rôle. Other members of the roster include Barbara Weeks, Mary Jordan, Clara Blandick, Jessie Ralph, Warburton Gamble, Tyler Brooke, Luis Alberni and Matthew Betz. The story tells a dramatic story of a dance-hall hostess and a New York millionaire playboy.

Raymond Hatton and Lew Kelly, the character actors, have joined the cast of "State Trooper." Both will play "heavy" parts, with Evalyn Knapp and Regis Toomey.

Wampas Babies

Lillian Miles and Evalyn Knapp, two of Columbia's young stars, have been selected from the long list of Hollywood's embryo stars as "Wampas Baby Stars" for the coming year.

Miss Miles, formerly a platinum blonde cabaret singer in Los Angeles, is the company's latest "discovery," and is making her film debut opposite Jack Holt in "Man Against Woman." Evalyn Knapp is appearing as the feminine lead in Columbia's "The Night Mayor."

Two of the best-known "villains" on the screen, Luis Alberni and Matthew Betz, were signed this week for "Child of Manhattan," a romantic story of a dance hall hostess, in which Nancy Carroll and John Boles play the leading rôles, and Eddie Buzzell is directing.

Menjou Again

"The Murder of the Circus Queen" is Irving Cummings' fourth directional job.

Adolphe Menjou, as the dapper, suave and cultured Thatcher Colt, police commissioner, will continue his detective characterisation.

The Perfect Crime

"As the Devil Commands" is a powerful story of a ruthless and masterful criminal lawyer, who seeks to commit the so-called perfect crime. Alan Dinehart and Mae Clarke are the principals.

"Lambs Gambols"

"Lambs All-Star Gambol," third of the series of "Lambs Gambols," which Columbia is producing in conjunction with the famous New York theatrical organisation, is now ready. Jimmy Savo, popular comedian of the Earl Carroll's Vanities, will be seen in the principal rôle.

U.S.A. PRODUCTION TENDENCIES

INCREASING RELIANCE UPON INDEPENDENTS

One of the most significant features of the current schedules of major producing firms is the decentralisation of studio activities and the increasing reliance upon the output of independent and associated producers.

By PHIL LONERGAN

"Kine." Representative in Hollywood

Clark Gable, who is playing Ronald Colman's role in the talkie version of THE WHITE SISTER

THERE are indications that the making of pictures on a large scale by the studios is gradually drawing to a close. M-G-M and Warners-First National are practically the only studios who centre responsibility in one official. While L. B. Mayer and Jack Warner are the top executives at M-G-M and Warners, the actual supervision is in the hands of Irving Thalberg and Darryl Zannuck.

RKO-Radio is leaning more and more to independent production, and I understand that Selznick may produce independently for that company, occupying the same status as Joseph I. Schnitzer, former president of the organisation.

English Author Signed

Leonard Mosley, newspaper correspondent from London, and Stuart Paton, director of the first film play made at Universal City in 1915, and author of more than a score of motion picture scenarios, have been assigned to work on a story tentatively titled "The Five Year Plan" at Universal City, according to an announcement by Carl Laemmle, jun.

The story, of course, deals with the present Russian situation.

Mix Retires

Tom Mix, dashing centaur of the films and colourful artist, has retired from the screen, following the completion of his ninth Universal feature, "The Rustlers' Round-up."

Stating that recent illness and accidents have convinced him that he needs a rest, Mix has obtained his release from his second Universal Pictures contract by agreement with Carl Laemmle, and after several weeks of rest in Europe, the Western star plans a leisurely tour of the world, taking his trained horses and associates with him.

Mix estimates his retirement from the screen at least 18 months, and there is a possibility that he may turn his back upon the movies and accept a circus contract after visiting Europe, Africa, the Antipodes, India, Japan and South America.

Miss Colbert Departs

Claudette Colbert's contract with Paramount has expired, and, as the agreement provided for no further option clauses, the actress is now a free agent, despite her success in "The Sign of the Cross."

Paramount would undoubtedly like to retain Miss Colbert, who is now one of the screen's foremost actresses, but, if it does so, it will be necessary to bid against other leading studios who are clamouring for her services.

British Actress Signed

At one time Hollywood had many British actors, but few British actresses. Of late the film capital has been welcoming a goodly number of feminine players from England.

Violet Kemble Cooper is the latest arrival. She will enact one of the leading rôles in Constance Bennett's picture, "Our Betters."

A Timely Topic

Phil Goldstone, independent producer, plans to make a film with Chicago as the theme, but, instead of using the racketeer angle, he plans to produce a story dealing with the World's Fair, which will be seen in Chicago in 1933.

Goldstone has completed arrangements with the officials of the Fair, and will send an entire company to the mid-West metropolis.

Miss Earhart's Story

Paramount has under consideration an aviation story of Amelia Earhart, famous flyer, entitled "Twelve Hours to Paris."

The story deals with the adventures on a passenger 'plane at some future date when flying is even speedier than it is at the present time.

Speaking of flying, commercial aviation companies object to flying films in which passenger liners encounter accidents. The officials say such thrills are bad for their business!

Miss Engels' Debut

Wera Engels will make her first appearance in a Hollywood film in "The Great Jasper," for RKO-Radio. Richard Dix will be the star.

The story concerns a married lady who falls in love with a street car conductor.

The theme is certainly unusual.

A Far East Film

M. H. Hoffman, president of Allied Pictures, has signed Betty Compson for the leading rôle in "West of Singapore." Others in the cast are Noel Madison, Weldon Heyburn, Tom Douglas, Clyde Cook, Harvey Clarke and Sidney Bracy.

Gable in Colman Role

Clark Gable will play the leading male rôle in "The White Sister," formerly enacted in the silents by Ronald Colman. Helen Hayes will play the title part.

Richard Bennett, eminent stage star and father of Constance Bennett, has been borrowed from Paramount for the rôle of Prince Chairmonte, and Leo Carillo will play the priest. Other characters of equal note are being assembled for the dramatic story of the forbidden love of the ill-fated nun.

The Five-day Week

As the result of the initial month's operation of the forty-hour week job sharing plan, first introduced in the motion picture Industry by Paramount, 432 unemployed film craftsmen have been given work at this studio, and received wages approximating $25,000.

The plan, which has found widespread favour in other industries, limits all craftsmen at present employed in the Paramount studio on an hourly basis, to a five-day week with a maximum of forty hours of labour. This has enabled the studio to hire an additional complement of trained workmen, increasing the number of men about 20 per cent.

"The Invisible Man"

H. G. Wells' famous book, "The Invisible Man," proved too difficult for Universal writers to scenarise, so it has been abandoned as a film vehicle.

Boris Karloff was announced as the star, and James Whale as the director.

Independent Theatres Protest

Chotiner Brothers, independent theatre operators, who own the Ravenna and Parisian Theatres, have entered suit against Fox West Coast Theatres, and several large producing companies, seeking an injunction to prevent discrimination. The Chotiners claim that Fox West Coast has been favoured in the awarding of first-run pictures.

This action is similar to many others instituted by independent theatre owners in Southern California.

Monte Blue's Tour

Monte Blue, Allied Pictures' star, left Hollywood recently to resume the forty-week personal appearance tour he is making in picture and vaudeville houses.

Claudette Colbert, the Paramount actress whose contract expired after her completion of THE SIGN OF THE CROSS role

The star finished two pictures in a row for Allied, "The Intruder" and "Officer 13," and will return in two months to make another feature.

His contract with Allied Pictures calls for four pictures for the season 1932-33, three of which are completed. The first picture he made for Allied, now released, is "The Stoker."

Filming "Berkeley Square"

Jesse L. Lasky, as an independent producer for Fox, has purchased the rights to "Berkeley Square," and will star Leslie Howard in the production. Howard played the leading rôle in the New York stage production.

The rest of the cast has not yet been selected.

Capitalising on Garbo

Joseph I. Schnitzer, former president of RKO, and now producing independently for that company, has purchased a story called "Greta, the Great," founded upon the life of the famous star, although the actress character is not called Garbo.

The yarn relates the adventures of a servant girl who is mistaken for a famous motion picture actress.

Old-timers Return

Claire Windsor and Johnny Harron, favourites of the silent films, are playing the leading rôles in "Daughters of Judas," which is being produced for Majestic Pictures, an independent company.

To complete the old-time atmosphere, E. Mason Hopper, a director for the old Goldwyn company, will direct the story.

More Employment

With four productions scheduled to go before the cameras shortly, Radio Pictures' production department has employed 150 additional workers, making a total of 227 men now employed building special settings.

The films are "A Great Desire," with Katharine Hepburn, "The Great Jasper," with Richard Dix, "Topaze," with John Barrymore, and "Our Betters," with Constance Bennett.

Hollywood "Exploitation"

Benita Hume, still loyal to British films, maintains that good films are being made in England. She, however, declares that players receive better exploitation in Hollywood than in England, and hopes she may benefit accordingly.

"Gold" Themes

The studios apparently believe that stories dealing with the discovery of gold will appeal to theatregoers in these days of financial depression.

Paramount is preparing to produce "Curse of Sunken Gold," an adventure story of deep-sea divers seeking fabulous wealth held in treasure ships at the bottom of the sea.

Radio Pictures is filming "Scarlet River," a western, in which the characters hunt for gold hidden by Mexican bandits.

Schulberg's Announcement.

B. P. Schulberg, formerly managing director of the Paramount studio, has announced the first five of the eight independent productions he will make for that organisation.

They are "Madame Butterfly," "Luxury Liner," "The Crime of the Century," "Jennie Gerhardt" and "Pick Up."

A Woman Producer

Fanchon Royer, Hollywood's sole woman producer, has organised the Fanchon Royer Productions, and will make films for the independent market.

Miss Royer obtained financial backing in New York. She plans to build her own studio in the San Fernando Valley, where Universal, Warners-First National and Mack Sennett studios are already located.

This producer has made several films during the past few years.

Censorship Troubles

The Hays organisation has turned "thumbs down" on "Diamond Lil," which Paramount had planned to produce with Mae West in the leading rôle.

Miss West is considered to be one of the most promising newcomers in Hollywood, and the Paramount officials are doing their utmost to secure proper stories for her.

As Miss West is a rather exotic type, the stories suitable to her are not always calculated to please the Hays office.

Merle Tottenham, Frank Lawton, Una O'Connor and Herbert Mundin, four of the British players in CAVALCADE, who have all been signed up on Fox Contracts

"Cavalcade" Players Rewarded

FOX CONTRACTS SIGNED

MALAYAN JUNGLE THRILLER

Excellent work in "Cavalcade" already has brought its reward to several principals of the cast. Una O'Connor and Merle Tottenham have signed long-term contracts with Fox, and will remain in Hollywood indefinitely.

Both actresses were brought from London to re-enact the rôles they created in "Cavalcade" at Drury Lane

Herbert Mundin is definitely scheduled for comedy starring rôles in the near future, and Irene Browne, a member of the original London cast, and Margaret Lindsay, will also be seen frequently in other Fox productions.

There is also a strong possibility that Frank Lawton, who played the juvenile lead in the Coward drama, will return to Hollywood for more pictures. He dashed home to England for the holidays and to attend to some urgent business.

Fox Executive's Studio Trip

Jubilant reports have been received from J. D. Clark, assistant to Sidney R. Kent, in charge of distribution, and C. E. McCarthy, publicity manager, returning to New York from the Coast. They consider that "Cavalcade" is the "greatest picture ever produced," and of "State Fair" they are emphatic in their opinion that it will challenge every record they feel sure the former will establish.

Success is also predicted for "Hot Pepper," with Edmund Lowe, Victor McLaglen, Lupe Velez, El Brendel and Lilian Bond. "Face in the Sky," Harry Lachman's first directorial achievement for Fox, "Broadway Bad," "Princess at Your Order," "The Giant Swing," and "Pilgrimage."

Ralph Morgan will be featured in "Road to Heaven," a strong dramatic story, which also will feature Alexander Kirkland, Irene Ware and Boots Mallory. John Francis Dillon will direct.

A Jungle Expedition

"Maneater," the Fox picture now being made in the Malaysian jungle by Clyde E. Elliott and James O. Spearing, is at work. The finishing touches were applied to the story while the expedition was en route for France.

The great mass of equipment sent from Hollywood included portable electric dessicators, 20 big lights, a generator, a special double sound and photographing system, five cameras of various styles, and countless other accessories. A crew of a score of electricians, four sound engineers, five cameramen, and 25 experts, technicians and helpers accompanied the expedition.

Marion Burns, Harry Wood, Kane Richmond will play in the picture, and the supporting rôles will be played by Malayas and Straits Chinese, three gun bearers, and an army of Eurasian sharpshooters and hunters.

A Treacherous Killer

"The most treacherous killer we expect to encounter," said Mr. Spearing, "is not the tiger, panther or cobra, but sladang or Malay wild buffalo, reputed to be the most savage of beasts, attacking man on sight. There is not one of these creatures in captivity.

"Marion Burns," Mr. Spearing said, "will be the feminine lead in 'Maneater,' and I am convinced she is the bravest woman in motion pictures. We doubt if we could find a more daring girl anywhere."

IDEAL'S BRITISH FILMS
to be
TRADE SHOWN
IN THE
NEW YEAR

Ideal offerings for the early months of 1933 tell their own engaging story.

Consider the titles—authors—directors—stars—Ideal film fare spells "welfare."

Pictures you can book as a sure shield against the "depression." Pictures that carry prosperity with them.

Not forgetting, of course, those piquant and essential Short Subjects with which the name of Ideal is so happily associated.

**Here is variety.
Here is excellence.
Here, indeed—and most important of all—is Box-Office unquestionably!**

and now—
turn over,
please!

NO ROOM FOR CARE
WHEN JESSIE'S THERE!

JESSIE MATTHEWS

in

"THE MAN FROM TORONTO"

A joyously exciting romance of
a legacy with a "catch" in it

with

AN HUNTE
RED KER

and a fine cast.

Adapted from
DOUGLAS MURRAY'S
famous stage play.

Directed by
SINCLAIR HILL

Screen Play:
W. P. LIPSCOMB

Photography:
LESLIE ROWSON

Art Direction:
A. VETCHINSKY

She masqueraded as her own maid —to test her swain's sincerity. Oh! a pretty kettle of fish indeed!

TRADE PRESENTATION

Thursday, January 19th, at the
Phoenix Theatre, at 8.45 p.m.

GENERAL RELEASE DATE: JUNE 19th, 1933

A GAINSBOROUGH PICTURE
Distributed by IDEAL FILMS LTD.
RCA RECORDING

A king deferred to him—statesmen hobnobbed with him—beauty ensnared him —The Hotel Porter!

STANLEY LUPINO

and

BETTY STOCKFELD

in

"KING OF THE RITZ"

with

GINA MALO
HUGH WAKEFIELD
HENRY KENDALL

and a fine supporting cast

A Merry Musical Extravaganza

from the celebrated play by

HENRY KISTEMAECKERS

Music by

RAOUL MORETTI
(of "Sous Les Toits de Paris" fame)

and **NOEL GAY**

Lyrics by

CLIFFORD GREY

Directed by

CARMINE GALLONE

Lovely girls—Magnificent settings—Music that's enchantment—A really joyous show.

A BRITISH LION-GAINSBOROUGH PICTURE
Distributed by IDEAL FILMS LTD.
R C A RECORDING

BRITISH LION FILM CORPORATION LTD.

A star centre-forward of the Rovers—a discredited player—a shattered love story—a flight to Paris for a non-existent sweepstake prize—a triumphant "come-back"—

KINGDO
FOR
E AND SIXPE

From an original story by

FRANZ SCHULZ

(author of "Chemin du Paradis")

starring

FFORD MOLLIS

RDON HARK

AN WYNDH

and

JOE HAYMAN

Directed by

ANTHONY ASQUITH

at Islington

Football fans will "eat up" its exciting Arsenal sequences. Its tender romance will enchant the ladies. Its humour—but just wait till you see it!

A GAINSBOROUGH PICTURE
Distributed by IDEAL FILMS LTD.
R C A RECORDING

GREATEST PICTURE OF

Ideal prophesy with every confidence that "The Good Companions" will be regarded as the most outstanding British Film of the coming year!

"THE GOOD COMPANIONS"

Based upon

J. B. PRIESTLEY'S

famous novel and play—of hearts
that throb beneath the tinsel

with

JESSIE MATTHEWS

as

SUSIE DEAN

and

ND GWENN
Y PARSONS
GERY BINNER
S HOEY
MILLER
Y CURRIE

JOHN GIELGU
MARY GLYNN
A. W. BASKC
VIOLA COMPT
ALEX FRASER
D. A. CLARKE-

Directed by

VICTOR SAVILLE

Scenario by
W. P. LIPSCOMB

Photography by
BERNARD KNOWLES

RELEASE DATE
24th APRIL, 1933

**¶As a novel—the world's best seller.
As a play—enjoyed a record run.
As a film—admittedly a classic of
the British screen!**

A GAUMONT-BRITISH PICTURE

Recorded by British Acoustic Film New Process
at Shepherd's Bush.

Distributed by IDEAL FILMS LTD.

Two Great Continental Films of 1932

Scenes from ATLANTIDE the latest production of G. W. Pabst, the famous German director. Brigette Helm and John Stuart are featured in this film which has been booked to the A.B.C. Circuit by A.P.D.

One of the most intriguing films of the year, RASPUTIN, gives a remarkably fascinating picture depicting the life of Rasputin, the power behind the Russian throne. Conrad Veidt contributes an outstanding performance in the title role. (National Distributors.)

Jackie Cooper takes over John Ford's megaphone to direct a wrestling match between Wallace Beery and Zbyszko in FLESH (M-G-M)

IRENE DUNN WITH M-G-M

MUSICAL COMEDY OF THE NINETIES

IRENE DUNNE, once of the Ziegfeld Follies, sings and dances in a special chorus number now being prepared with an *ensemble* of seventy dancers and fifty singers for "The Lady" at the Metro-Goldwyn-Mayer studios. The number will be staged in costumes and background of a musical show in 1890 for scenes to establish Miss Dunne as an American chorus girl before she goes to England to marry a nobleman.

She is seen from youth to middle-age, and the transitions blend into one another. A method by which changing the colours of the lights on the set changes the make-up, somewhat on the principle of "changeable" electrical displays, was worked out, and the illusion is perfect.

Miss Dunne's work as the star of the stage production of Magnolia in "Showboat," won for her the leading rôle in "Cimarron" in which she scored one of the greatest personal triumph ever won by a newcomer to pictures.

Also featured in the number with Miss Dunne are Una Merkel and Eileen Percy, Phillips Holmes, Lionel Atwill, and Ivan Simpson make up the rest of the cast, directed by Charles Brabin.

Joan Crawford's War Story

With the rumble of a distant bombardment shaking the walls, Joan Crawford got off to a crashing start in her new Metro-Goldwyn-Mayer starring picture, as yet untitled. She plays an English girl who joins the ambulance service to become involved in soul-shaking experiences behind the lines, while her brother and the man she loves are fighting at the front.

The picture is being produced on an elaborate scale, showing thrilling aerial encounters, miniature destroyers at sea, and ambulances on duty near the front. Howard Hawks is directing the production.

Honour for Diana Wynyard

Diana Wynyard, the English actress, has been recommended for her characterisation of Natacha in "Rasputin and the Empress," with one of the important rôles of the year—that of the pacifist heroine in "Men Must Fight," M-G-M's forthcoming adaptation of the famous New York stage-play by Reginald Lawrence and S. K. Lauren. Edgar Selwyn will direct.

The rôle is that of a woman, embittered through the last war, who seeks to keep her son from enlisting in a war of the year 1940. Lewis Stone plays her husband, a statesman and peace leader.

Lee Tracy Joins M-G-M.

Lee Tracy, seen recently in "Blessed Event" and "Washington Merry-Go-Round," has signed a long-term contract with Metro-Goldwyn-Mayer, and will have the male lead in that company's production of "Clear All Wires." Benita Hume, the English actress who recently went to Hollywood under contract to M-G-M, will have the feminine lead, and George Hill is director.

John Howard Lawson, author of "Success Story," a current Broadway stage production, has been signed up by M-G-M, who have also renewed their contract with Vicki Baum, author of "Grand Hotel."

The motion picture rights of "Rendezvous," the play by Barton MacLane which recently completed an engagement on Broadway, have been acquired by M-G-M. No cast or director has yet been announced.

Hal Roach News

With leopard skins adorning his lean, slender frame, Charley Chase is running wild as an ape man at the Hal Roach studios. He is filming his latest comedy, "Tarzan in the Wrong," with Muriel Evans playing the part of his jungle sweetheart.

The first of the free-lance group of Wampas Baby stars for 1932 to secure a studio contract is Dorothy Layton. She has been signed to appear in Hal Roach comedies. Miss Layton's theatrical debut was made at the Santa Barbara Community Playhouse.

Confined to a Hollywood hospital for the past ten days, following a minor operation, Zasu Pitts is reported well on the way to recovery. Her pal and constant visitor is Thelma Todd. They recently completed their latest Hal Roach comedy, "Asleep in the Feet," under the direction of Gus Meins.

Joe E. Brown on a Diet

WAITING FOR THE RAIN AT BURBANK

JOE E. BROWN, who recently lost some dozen to fifteen pounds in training for his rôle as a Marathon swimmer in "You Said a Mouthful," is about to take on at least that many more in his next picture, "Elmer the Great." In the latter comedy, a baseball story adapted from the stage play by Ring Lardner and George M. Cohan, he has to eat great quantities of food.

Those who saw Walter Huston in the same part on the Broadway stage recall the stacks of wheat cakes and plates of ham and eggs casually consumed by the actor in his assignment as a raw-boned and persistently hungry bushleaguer, who later made the big time. Joe will start work at his eating as soon as he returns to Hollywood from his present visit in the Middle West and East.

"Employees' Entrance" Previewed

The latest F.N. picture to be previewed in Los Angeles is "Employees' Entrance," which was shown to the public for the first time Monday evening. Wired reports state that Warren William and Loretta Young do the best work they have ever done, with Alice White, who makes her come-back to the screen after an absence of two years, sharing honours.

Waiting for Rain

The First National production department is anxiously awaiting the overdue California rainy season in order to be able to send a camera crew aloft for scenes in "Grand Central Airport," Richard Barthelmess's latest starring picture. The story concerns aviation heroes of peace time, and requires clouds and rain, two props the property department cannot furnish on demand, for several sequences.

The rain scenes will be the first of their nature in any movie. William A. Wellman is directing "Grand Central Airport," the cast of which includes Sally Eilers, Tom Brown, James Murray, Harold Huber, Claire McDowell, Grant Mitchell, Willard Robertson, Douglas Dumbrille and Irving Bacon.

With the addition to the cast of seven more players, the leading rôles in "Grand Central Airport," the additions are James Murray, who has just completed his work in the leading male rôle opposite Ruth Chatterton in "'Frisco Jenny"; Harold Huber, Claire McDowell, Grant Mitchell, William Robertson, who last appeared as the chairman of the prison board in "I Am a Fugitive From a Chain Gang"; Douglas Dumbrille and Irving Bacon.

William A. Wellman, director of "Wings" and other aviation successes, is directing from the Rian James-James Seymour adaptation of Jack Moffit's original story.

JOE E. BROWN,
the First National Player

THE "PRINCE OF BALLYHOO" IN NEW RADIO SUBJECT

WHEELER AND WOOLSEY RETURN

WHEREVER two or three people of the film world are gathered together, the name of Harry Reichenbach will eventually crop up. Harry Reichenbach was Hollywood's first Press agent—the prince of ballyhoo. When he started a Press campaign, film players became stars—overnight; and when he dropped them—they flopped. He earned more money than some of the stars he publicised. His audacious exploits nearly always landed on the front page of the papers.

Now Lee Tracy, the screen's peppiest, raciest wise-cracker, brings the colourful life of this prince of ballyhoo to the screen in "Half-Naked Truth," based on "Phantom Fame," the autobiography of Harry Reichenbach.

In "Half-Naked Truth," Lee Tracy, in his inimitable manner, repeats some of the stunts which made Reichenbach a star-maker. We see him take an obscure circus dancer—played by the highly volatile Lupe Velez—and make her a star by sheer audacity.

Directing the HALF NAKED TRUTH

Unlimited Nerve

When she goes Hollywood on him, he does the same for a chambermaid, just to spite her; we see him turn accidents into newspaper stories which set the whole of the country gossiping, merely by the use of a nimble wit and unlimited nerve.

"What Price Hollywood?" and "Once In a Lifetime" showed how Hollywood lifts their stars to the skies and then drops them —"Half-Naked Truth" shows the men who do the lifting and the methods employed.

The whole thing races along at a mile a minute with Lee Tracy and Lupe Velez letting off their verbal fire-crackers the whole way through.

"Our Betters"

The cast for the next Constance Bennett picture grows longer and more distinguished as work progresses. The latest addition is Gilbert Roland, who is to portray the young lover of the ageing Duchess, played by the English actress, Violet Kemble-Cooper. Pat Ahearn, the young English actor, and Charles Starrett, are also in the cast of this famous Somerset Maugham satire.

New German Player

Vera Engels, the young German girl recently taken to Hollywood by Radio, has already been cast.

She is to play opposite Richard Dix in "The Great Jasper," and joins Dorothy Wilson, Radio's ex-typist star, Edna May Oliver and Florence Eldridge. The picture is being directed by J. Walter Ruben.

Two Full-length Musicals

Plans have just been completed for Radio to produce two full-length musicals under the direction of Louis Brock.

The first will be a musical romance to star Francis Lederer, the star of "Autumn Crocus" and "The Cat and the Fiddle," and more recently a raging success in New York.

The decision to make these musical pictures was partly due to the extraordinary success attending the three-reel operetta, "So This is Harris," featuring Phil Harris and his well-known band from the Cocoanut Grove, Los Angeles.

These coming pictures will be something of a departure from the current production programme, and may mean that Hollywood has decided to re-enter the musical comedy field.

Wheeler and Woolsey Return

Bert Wheeler and Robert Woolsey have settled their little differences with Radio and will immediately return to the firm with whom they first gained screen prominence.

These two have been a comedy team for ten years, starting on the vaudeville stage, going from there to Ziegfeld musical extravaganzas and from there to even greater success on the talking screen under the Radio banner.

A well-known American humorist is now writing an original story for the picture to celebrate their return.

THE MAKING OF A MUMMY

KARLOFF'S EIGHT HOURS' ORDEAL

KARLOFF, the English-born creator of sinister screen rôles, and to-day acknowledged as filmdom's supreme make-up artiste, since Lon Chaney, has achieved a new and startling masterpiece of the make-up art, seen for the first time when "The Mummy" was Trade shown on Wednesday.

Surpassing even the amazing "Frankenstein" monster in cleverness, the "mummy" make-up took eight tedious hours to don. The story of the transformation of the actor to Im-Ho-Tep, the 3,700-years-old mummy, is unusually interesting.

It is 11 a.m. when Karloff takes his seat in the great make-up chair with its many accessories. He hopes to be ready for the camera by evening, but time cannot enter into the preparation of so unusual a feat of make-up.

The most important feature, the face, comes first. Slowly and meticulously, it is dampened and covered with thin straps of cotton. On this, collodion is applied with a small brush, and spirit gum to hold it in place. Even the eyelids come in for the same treatment. At intervals, work ceases while the electric drying machine is applied to dry out and set the wrinkles of the grotesque countenance. The ears have been pinned back, and special care has been taken with the tip of the nose to make it look as if time had worked its ravages.

The Patient Karloff

Through it all Karloff is particularly patient, motioning every now and then for a cigarette to be placed in his mouth. When finally the clock comes in for a glance, it is well past noon—near one o'clock, and seemingly nothing has been accomplished

Now the hair comes in for attention. It is smoothed back and covered with make-up clay, pressed close to the head. After being carefully dried, the make-up artist opens up the tiniest cracks, and pours into them a fluid which will give the serrated appearance desired.

He is now ready for the twenty-two different make-up paints which must be applied on the base of crinkled cotton and collodion. The make-up artist intently studies a photograph of King Seti II, whose mummy reposes in the Cairo museum. Karloff is patterned exactly on this ancient Pharaoh.

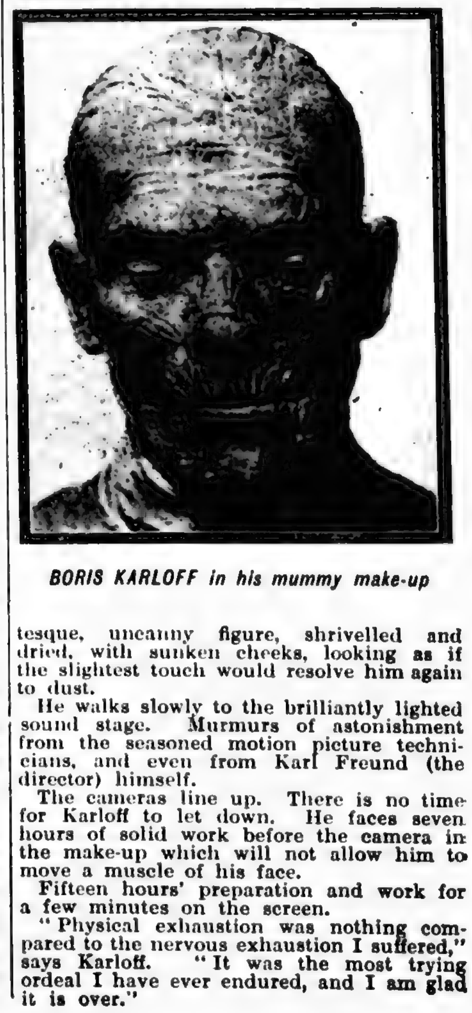
By half-past three the ordeal is beginning to tell on the actor, who occasionally attempts to take a nap in the chair for relaxation. His hands and arms are next in line, and the same process is waiting for them. By five o'clock all the parchment-like skin which is to be exposed is completed. Karloff cannot move a muscle of his face, or talk.

There is an unearthly silence as the make-up artist reaches for several great rolls of ashen-looking linen strips. They have been acid-rotted and passed through a warm oven.

In these musty-looking bandages Karloff is swathed from head to foot, and taped in places where his joints must move. A thin dusting of Fuller's earth covers the strips, and again the drying machine hums.

Finished

The "mummy" is finished. It is seven o'clock, and Karloff rises to his feet, a grotesque, uncanny figure, shrivelled and dried, with sunken cheeks, looking as if the slightest touch would resolve him again to dust.



BORIS KARLOFF in his mummy make-up

He walks slowly to the brilliantly lighted sound stage. Murmurs of astonishment from the seasoned motion picture technicians, and even from Karl Freund (the director) himself.

The cameras line up. There is no time for Karloff to let down. He faces seven hours of solid work before the camera in the make-up which will not allow him to move a muscle of his face.

Fifteen hours' preparation and work for a few minutes on the screen.

"Physical exhaustion was nothing compared to the nervous exhaustion I suffered," says Karloff. "It was the most trying ordeal I have ever endured, and I am glad it is over."

HARRY WARNER REFUSES TO PROPHESY FOR 1933

Confidence and Hard Work are Necessary

IN the following message, Harry M. Warner, President of Warner Bros., emphasises the need for better pictures, economy in production, and enterprise in their exploitation.

"To attempt any definite prediction of what 1933 holds forth for this Industry would be the height of folly," declares Mr. Warner. "We all realise the long, hard pull that lies ahead of us all, and we know what it is going to require to make the grade. Confidence is essential. Confidence that the unprecedented economic conditions of the world must eventually turn for the better.

HARRY M. WARNER
President of Warner Brcs.

"Better pictures than ever before are needed. Pictures that will surpass anything the Industry has ever made—and economy. Sane economy, I mean, all down the line. I don't mean being penny wise and pound foolish. Actors, writers, directors, stage crews, office help, salesmen, theatre managers, ushers, in fact, everyone employed in the Industry, from the highest-priced executive down to the lowest-paid office-boy, must co-operate, must do his share to keep expenses down.

"Never has there been a greater need for the rolling up of sleeves and getting down to real, hard work.

"Unquestionably, next in importance to the production of good pictures lies the need for real, live showmanship on the part of theatres. Good pictures will make money, even in times of distress. But even good pictures can fail to produce the revenue they should if the theatres fail to put their utmost effort behind their showing. It is up to the theatre men to get every possible dollar out of a picture.

"Given confidence, quality product, hard-hitting campaigns, rigid economy, and an honest day's work by all, and the Industry can look forward to better things in 1933."

"Forty-Second Street"

Four big musical numbers have been specially written as the song and dance highlights of "Forty-Second Street," Warner's important musical romance, now in production.

The titles are "Young and Healthy"; "Shuffle Off To Buffalo"; "You're Getting To Be A Habit With Me," and "Forty-Second Street."

This is the picture which has nine stars, including Warner Baxter, Bebe Daniels and George Brent. An interesting addition to the cast is the name of Ruby Keeler, who, in private life, is the wife of the man who started the talkie avalanche, Al Jolson.

Warner's describe "Forty-Second Street" as a dramatic romance of the musical stage and claim that in it will be seen some of the biggest sets ever made in this type of production.

There is also a chorus of nearly 200 specially picked and beautiful girls, expert interpreters of song and dance. There is an orchestra of nearly 150 instruments, which will supply the music, and it is said to be some of the "hottest" ever written.

Preparing

"The Blue Moon Murder Case," written directly for the screen by S. S. Van Dine, is in preparation and will feature Ben Lyon and Mary Brian.

An entirely different type of rôle for Barbara Stanwyck is promised in "Baby Face," which will shortly start. Another important picture will be "The Keynote," with Kay Francis and George Brent.

Kubec Glasmon and John Bright, who wrote "Enemies of the Public" and other successful pictures, have just been signed to a new contract by J. L. Warner, vice-president of Warner Bros.

They have started work at the Burbank studios on a new series of screen stories, the first of which will soon be announced. Among the films for which Glasmon and Bright have written continuity and dialogue in the past two years are "Enemies of the Public," "Smart Money" and "Taxi!"

BROADWAY BREVITIES

F.N.'s NEW SERIES OF SHORTS

In the sphere of musical comedy shorts First National have just commenced a new series of two-reel "Broadway Brevities," the opening title of which is "A Modern Cinderella." The second subject, entitled "The Red Shadow," will evoke interest because it has as its story that taken from "The Desert Song," and is a snappy, condensed version of the latter. Eleven further items are on the way.

Burbank is nearing the completion of its big series of "Pepper Pot" novelties, among the latest of which are "Love Thy Neighbour," "Rambling Round Radio Row" (No. 3), "A Whale of a Yarn," and "Africa Speaks—English." In all, twenty-six of these interesting subjects are to be available during the current year.

RADIO SIGNS CLIVE

OPPOSITE KATHERINE HEPBURN

Colin Clive, the English actor, who made his reputation in the rôle of Captain Stanhope in "Journey's End," has arrived in Hollywood to play the lead in a Radio picture.

He has been cast in "A Great Desire," the film version of Gilbert Frankau's novel, "Christopher Strong," which will be the first picture to star Radio Pictures' sensational discovery, Katharine Hepburn—and, incidentally, her second screen appearance, "A Bill of Divorcement" being her first.

"A Great Desire" is now in production under the direction of Dorothy Arzner, one of Hollywood's few successful women directors.

An interesting production scene from CAVALCADE (Fox) which will shortly be seen in this country

Hollywood Make-up Artistes

AGING THE "CAVALCADE" PLAYERS

Fox Production Record

THE art of make-up in Hollywood has its outshining examples of achievement in the Fox film of "Cavalcade," just completed at Fox Movietone City.

All the characters age by 30 years—the span of the story—and such artistes as Diana Wynyard, Clive Brook, Una O'Connor and Irene Browne, whose parts go right through the play, start at the ages of 30 or so, and finish up as old men and women.

Enormous care was taken in "wigging" them, and in their facial make-up, and this brilliant work, coupled with the histrionic powers of the artistes themselves, provide the screen with the most remarkable "ageing" characterisations ever seen. Nearly 200 changes of wigs were used by Diana Wynyard alone, for 30 years not only brings a gradual greying to most women of natural charm, but witnesses also many a modification of hairdressing fashions.

Moustaches and the Man

The men playing leading rôles including, in addition to Clive Brook, Herbert Mundin, Frank Lawton, John Warburton, Billy Bevan and others, had also to change the style of their hair, and in some cases to wear innumerable moustaches in different styles and shades to indicate the passing of the years.

Even crowd artistes made a heavy call on the make-up experts. Some of the scenes, notably those of troops departing from England for service in the Boer War, called for thousands of men with military moustaches in vogue in 1900. Not one in a hundred of the Canadian and other ex-Servicemen employed in these crowds sported a natural growth.

A Hollywood Record

In completing the actual camera work on "Cavalcade" within forty days, Hollywood has broken its own record. This is recognised as a remarkable achievement in studio organisation by all those with a grasp of the detail work to be carried through in filming a story of this magnitude.

Within this period, Frank Lloyd made 23 sequences, comprising 59 distinct scenes and involving 470 different camera shots. Many of these camera shots were taken from various angles by from three to ten cameras operating simultaneously.

During the production Lloyd held impromptu conferences with 43 principal players and directed 147 persons in speaking parts. In all, he had under his control 15,600 persons, including his technical crew, which put in roughly five months' preliminary work.

The largest and greatest number of settings ever used at the Fox studio for a single production were built for "Cavalcade."

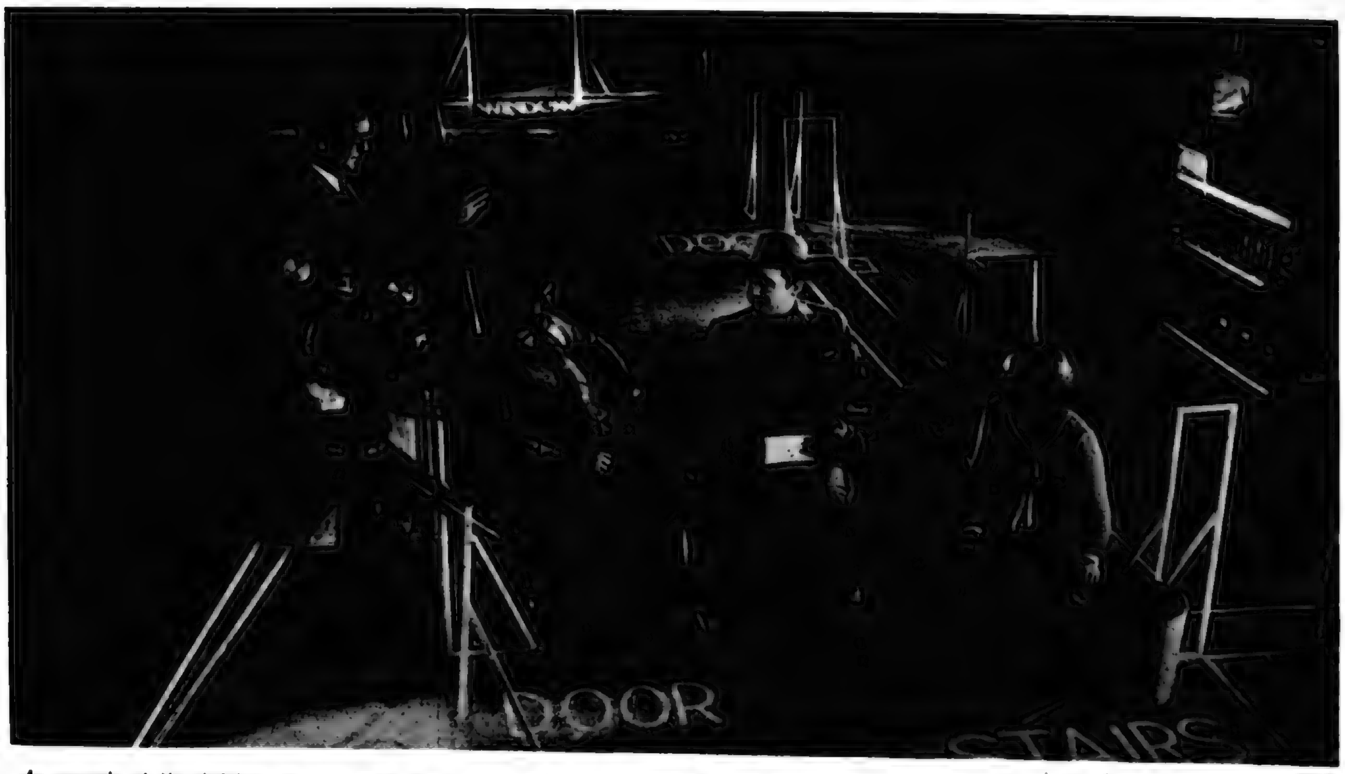
Due to the thorough preparation, filming progressed with unfaltering smoothness.

The cast of "Cavalcade" includes Diana Wynyard, Clive Brook, Ursula Jeans, Herbert Mundin, Una O'Connor, Merle Tottenham, Irene Browne, Beryl Mercer, Tempe Pigott, John Warburton, Frank Lawton, Margaret Lindsay and Billy Bevan.

Famous Europeans in Hollywood

Lilian Harvey arrives in Hollywood on January 15 to start work on "His Majesty's Car," with John Boles. Miss Harvey recently signed up a long-term Fox contract, as did Heather Angel, who is also on her way to the States. Paul Martin, who directed "Congress Dances," is another Fox capture.

Henry Garat, the French actor, will play opposite Janet Gaynor in "Princess at Your Order."



An example of the skeleton set employed by United Artists to enable rehearsals to take place under production conditions prior to using the actual set

MONOGRAM SIGNS BRENON

TO DIRECT "OLIVER TWIST"

P.D.C. announce that Herbert Brenon, the famous British Hollywood director, has been signed by Monogram to direct a film version of Dickens' "Oliver Twist."

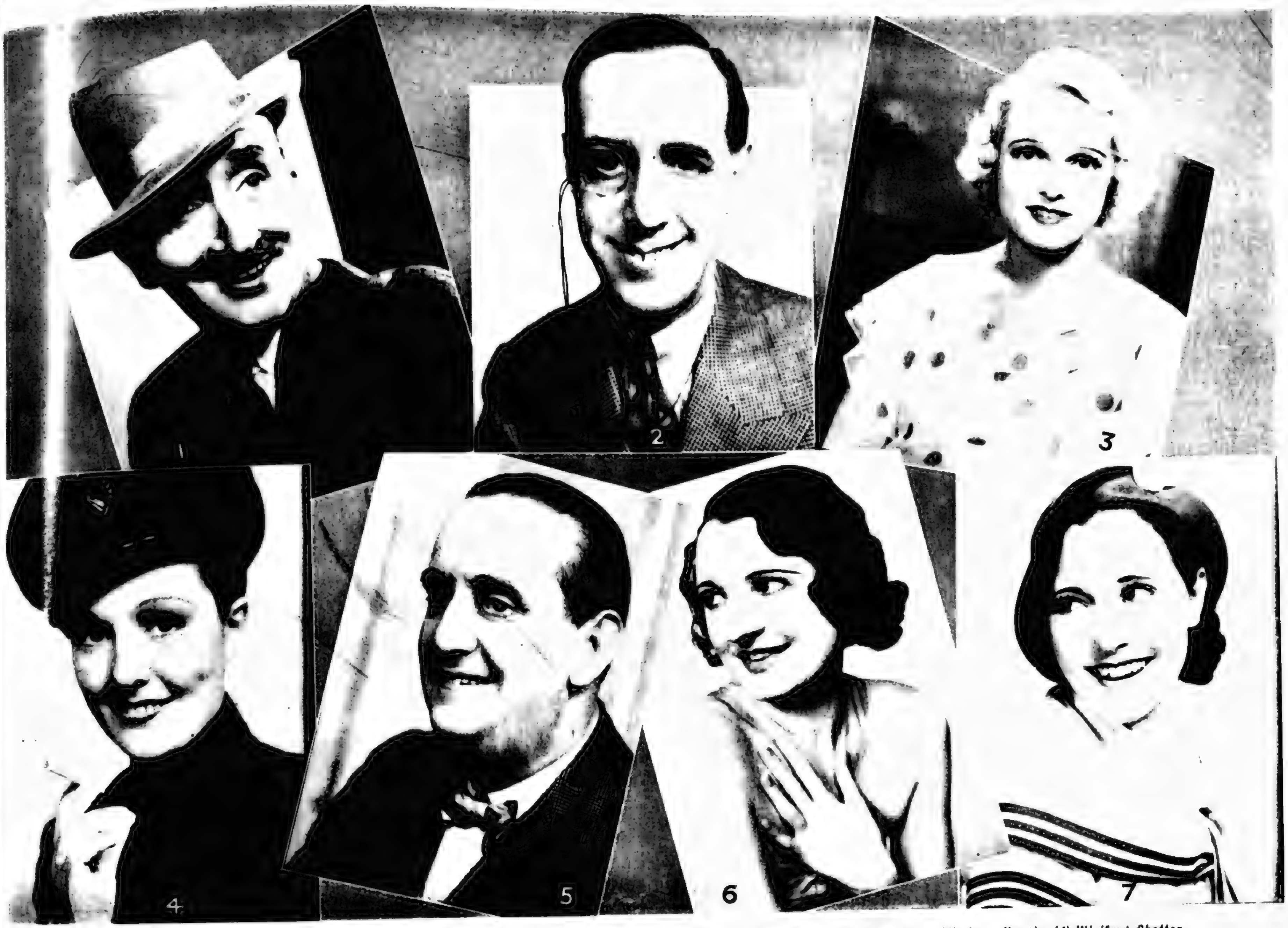
Anita Page was borrowed from M-G-M by Monogram to star in "Jungle Bride," produced by Arthur Beck.

Monogram Progress

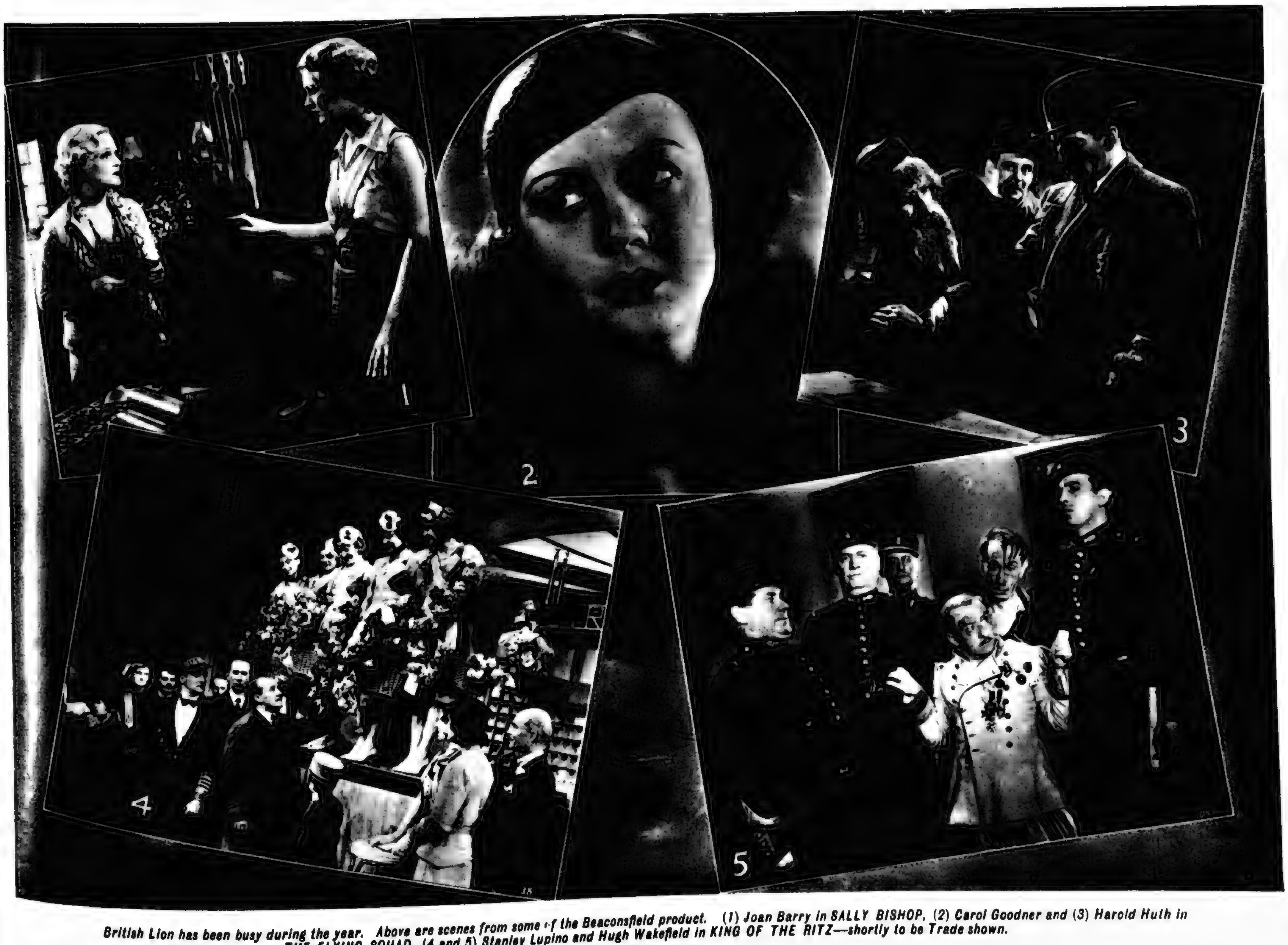
After the completion of "Jungle Bride" at the Monogram studios "West of Singapore" went into production. These two pictures will be handled by P.D.C., Ltd.

Monogram have purchased the film rights of the successful play, "Wine, Women and Song," which is to be produced as a special production for early release.

British Stars and Pictures



Herbert Wilcox is a firm believer in the Star system. Here are a few he has lined up at Elstree (1) Tom Walls, (2) Ralph Lynn, (3) Anna Neagle, (4) Winifred Shotter, (5) Sydney Howard, (6) Elsie Randolph, and (7) Dorothy Bouchier.



British Lion has been busy during the year. Above are scenes from some of the Beaconsfield product. (1) Joan Barry in SALLY BISHOP, (2) Carol Goodner and (3) Harold Huth in THE FLYING SQUAD, (4 and 5) Stanley Lupino and Hugh Wakefield in KING OF THE RITZ—shortly to be Trade shown.

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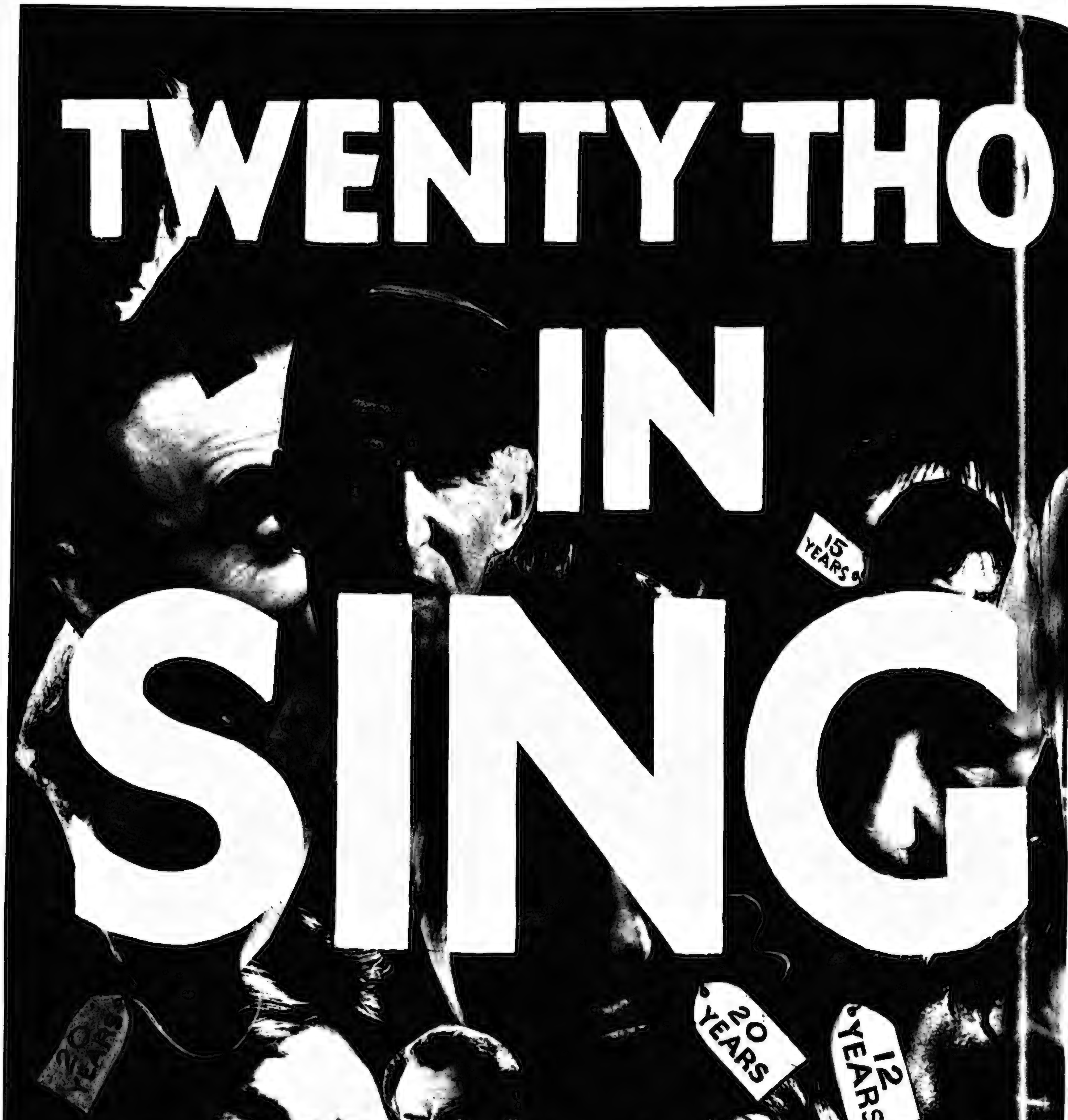
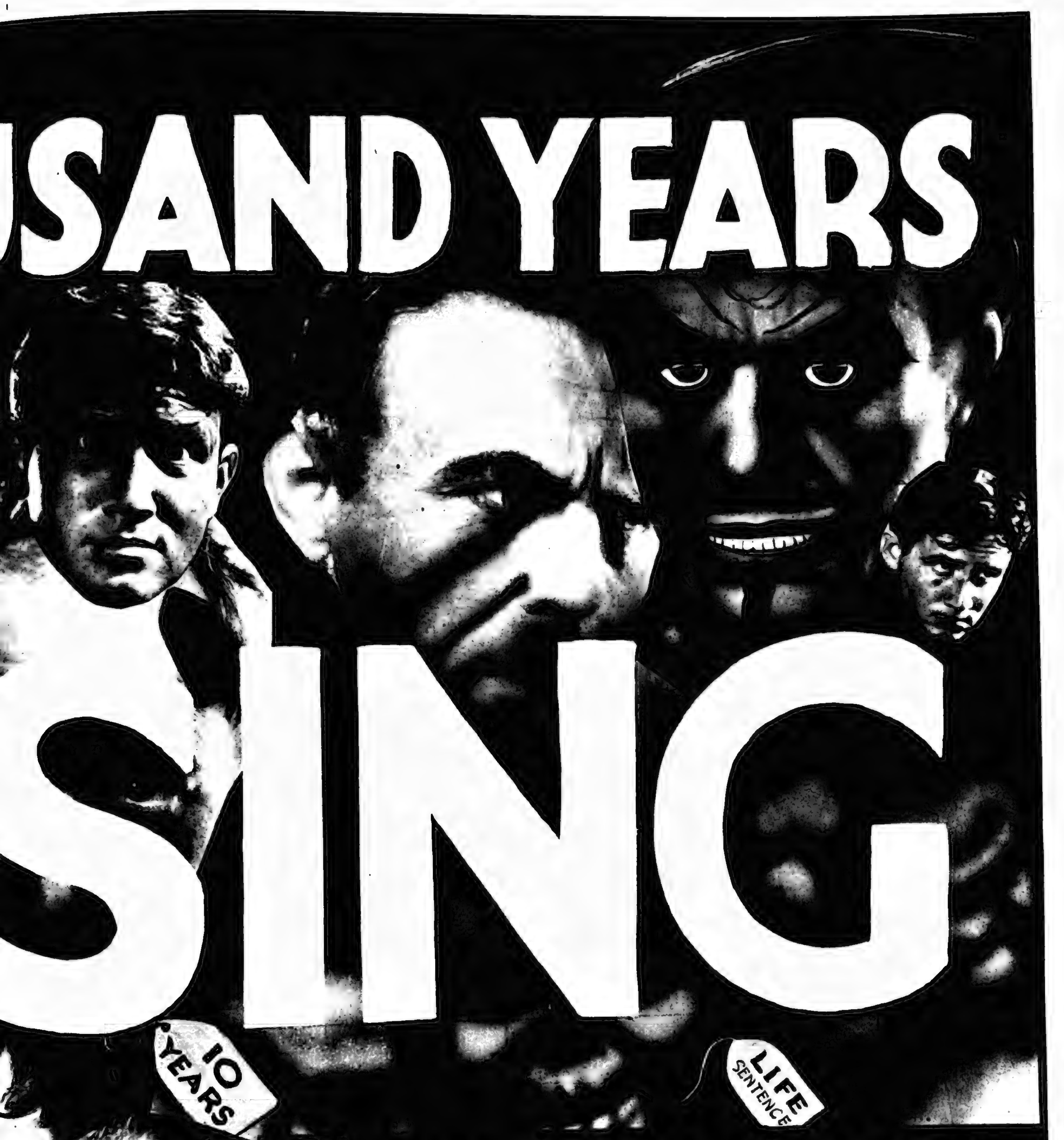

TWENTY THO
IN
SING
15 YEARS
20 YEARS
20 YEARS
12 YEARS
LIFE SENTENCE
LIFE SENTENCE
A FIRST NATIONAL & VITAPHONE PICTURE
TRADE SHOW TUESDAY

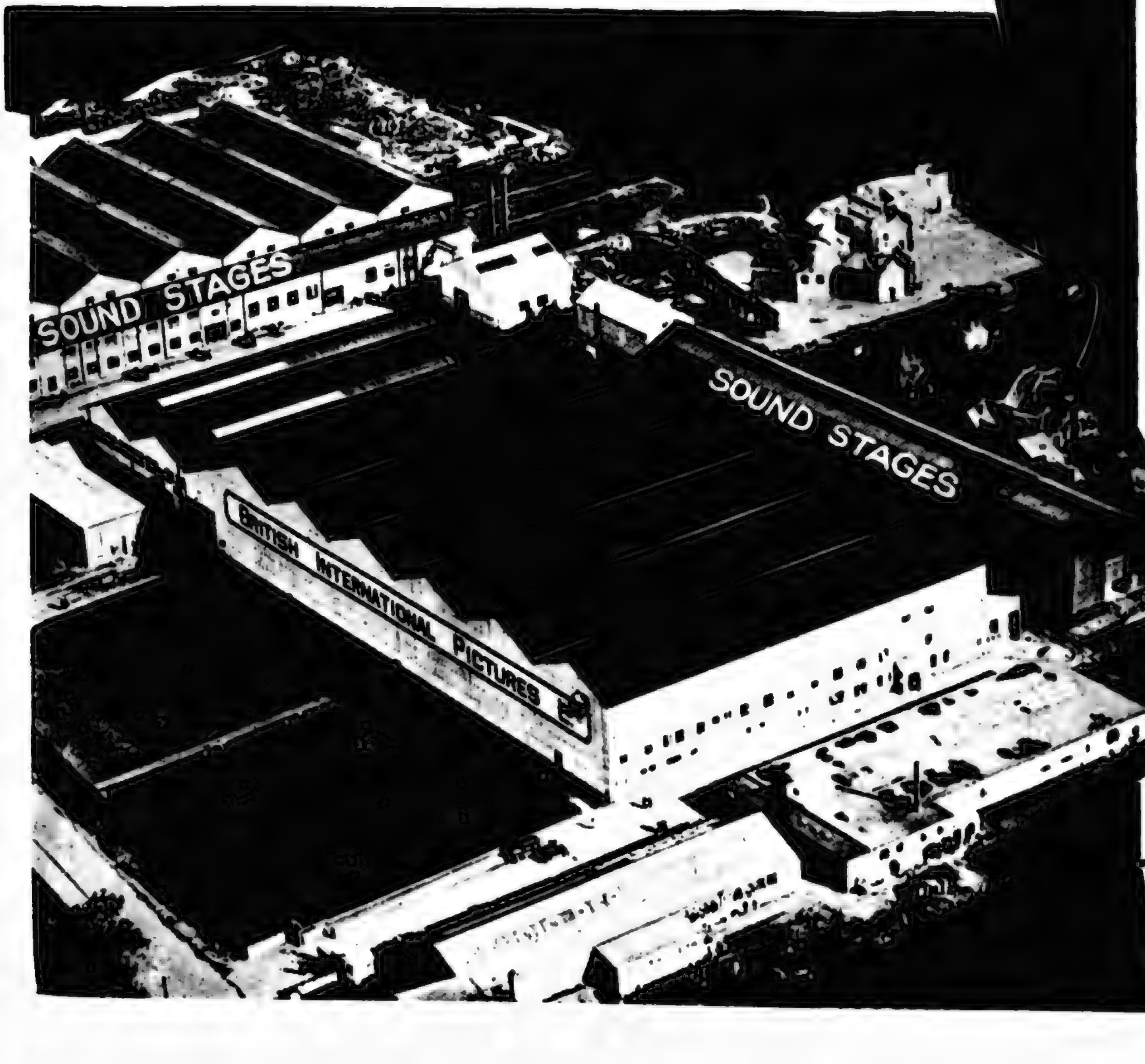

USAND YEARS
SING
10 YEARS
LIFE SENTENCE
The inner history of a 1000 faltering, erring, desperate souls condensed into the story of one
with
SPENCER TRACEY
& BETTE DAVIS
From the Book by Lewis E. Lawes
UARY 17TH PHOENIX THEATRE 8·45

A Good Resolution

LET B

"I WILL BOOK only the BEST for 1933"

See



"FIRES OF FATE"

Conan Doyle's famous Drama, "The Tragedy of the Korosko." A dynamic story charged with thrills.

With LESTER MATTHEWS, DOROTHY BARTLAM and KATHLEEN O'REGAN.

Directed by Norman Walker.

"Realism—authentic—exciting."
—*Yorkshire Evening News.*

London Release—JANUARY 9th.

ERNIE LOTINGA in

"JOSSER IN THE ARMY"

A barrage of real laughter whizz-bangs.

Directed by Norman Lee.

"Genuinely funny—raises many laughs."—*C. A.*

London Release—FEBRUARY 20th

STANLEY LUPINO in

"SLEEPLESS NIGHTS"

With POLLY WALKER.

Featuring the sensational song success, "I Don Want to go to Bed," by Noel Gay.

Directed by Thomas Bentley.

"A winner—irresistible comedy entertainment."—[illegible]

London Release—MARCH 27th.

BEST BY TEST

KEEP bu

IP

FOLLOW THIS ARROW!

e you through!

"ARMS AND THE MAN"

Bernard Shaw's first full-length picture.
With BARRY JONES, ANNE GREY, MAURICE COLBOURNE and ANGELA BADDELEY.
Directed by Cecil Lewis.
"Thunders of wit to shake the landscape."—"Evening Standard."
London Release—JANUARY 23rd.

"HIS WIFE'S MOTHER"

It's hot! It's fast!! It's funny!!!
With GUS McNAUGHTON, JERRY VERNO and MARION DAWSON.
Directed by Harry Hughes.
"Lively and enjoyable entertainment."—"Daily Mail."
London Release—FEBRUARY 6th.

"MAID of the MOUNTAINS"

Frederick Lonsdale's world-famous masterpiece—the greatest musical romance of all time.
With NANCY BROWN, HARRY WELCHMAN, BETTY STOCKFELD and ALBERT BURDON.
Directed by Lupino Lane.
"Big box-office attraction—will delight lovers of music."—"Impartial."
London Release—MARCH 6th.

SIR GERALD DU MAURIER and GERTRUDE LAWRENCE in

"LORD CAMBER'S LADIES"

With BENITA HUME.
Adapted from H. A. Vachell's "The Case of Lady Camber."
An Alfred Hitchcock production, directed by Benn W. Levy.
'8½ marks. Good popular entertainment. "C.E.A."
London Release—MARCH ,20th.

JULIAN ROSE (LEVINSKY) in

"MONEY TALKS"

A comedy of the hilarious predicament of a Jew trying to lose his money.
With K D BERG and JUDY KELLY.
Directed by Norman Lee.
"Bright clever and amusing—provides endless amusement."—"Kinematograph Weekly."
London Release—April 17th.

GENE GERRARD, B.I.P.'s non-stop laughter comedian, in

"LET ME EXPLAIN DEAR"

With CLAUDE HULBERT and JANE CARR.
Directed by Gene Gerrard and Frank Miller.
"Hearty humour—a farcical bombshell."—"The Era."
London Release—MAY 1st.

BOBBY HOWES in

"FOR THE LOVE OF MIKE"

Story and Scenario by H. F. MALTBY and CLIFFORD GREY.
With ARTHUR RISCOE and CONSTANCE SHOTTER.
Directed by MONTY BANKS.
"This is certain to make a lot of money."—"Evening News."
London Release—MAY 15th.

ALBERT BURDON in

"LETTING in the SUNSHINE"

A comedy of a window cleaner's romance and adventure.
With RENEE GADD and MOLLY LAMONT.
Directed by Lupino Lane.
London Release—MAY 29th.

FORTHCOMING PRODUCTIONS

CLAUDE HULBERT,
the chump-de-luxe of the screen in
"HIS NIGHT OUT"
With RENEE HOUSTON and GUS McNAUGHTON.
Directed by Harry Hughes.

"HULLO RADIO"
A gigantic line-up of all the most popular wireless favourites.
Directed by Archie de Bear and Richard Beville.

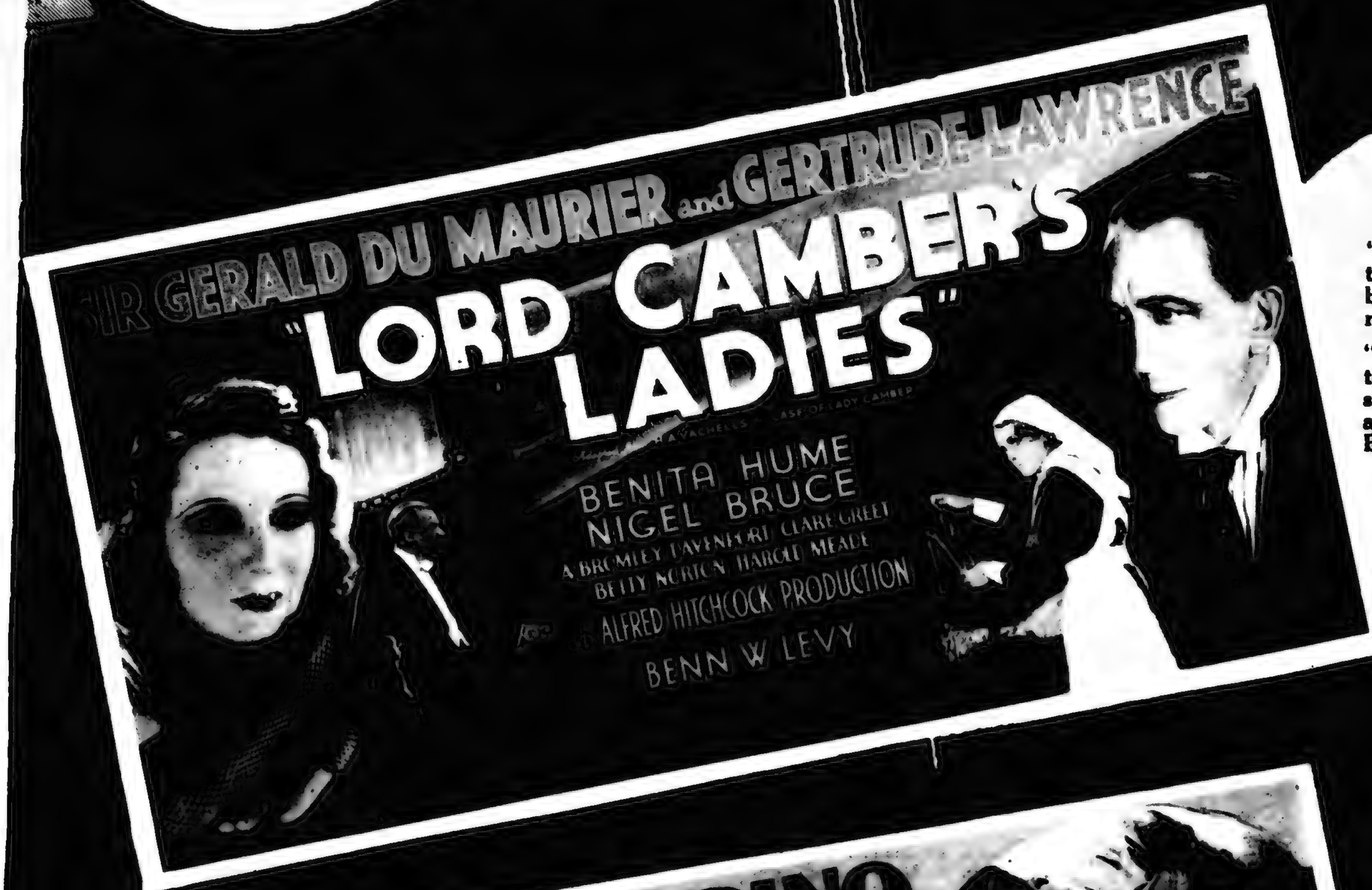
"TIMBUCTOO"
With HENRY KENDALL, MARGOT GRAHAME and RAMA TAHE.
Directed by Walter Summers.
A comedy in the wilds of Africa.

LESLIE FULLER in
"ONCE A CROOK."
"HAWLEYS OF THE HIGH STREET"
and "MUMMING BIRDS."
GENE GERRARD in
"LEAVE IT TO P'SMITH."
A P. G. Wodehouse story.
STANLEY LUPINO in
"THE JEWEL SONG."
ARTHUR RISCOE in
"THE MINCE PIE."
BOBBY HOWES in
TWO POPULAR FARCES.
LUPINO LANE in
"DEPUTY DRUMMER."
CLAUDE HULBERT in
"LEND ME YOUR WIFE."
NANCY BROWN in
"A SOUTHERN MAID."

"THE RETURN OF BULLDOG DRUMMOND." *By "Sapper."*
"THE RED WAGGON." *By Lady Eleanor Smith.*
"CRIME ON THE HILL." *By Jack Celestin and Jack de Lion.*
"PHANTOM OF THE FOOTPLATE."
"THIRD DEGREE."
"THE LAST CHANCE." *A George R. Sims Drama.*
"CONTRABAND."

BIP
PICTURES PRE-EMINENT
WARDOUR

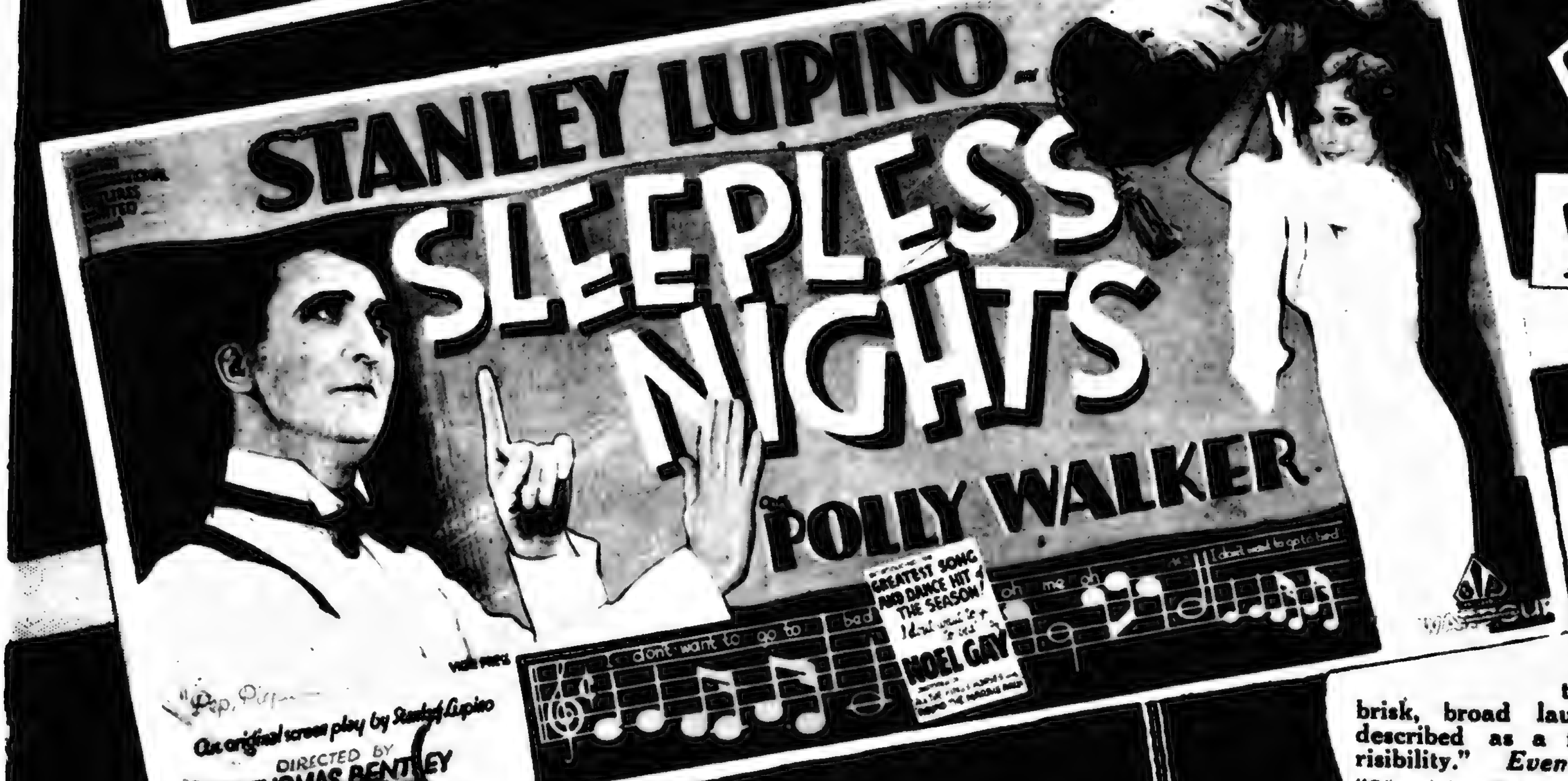
sy WITH THE BEST


SIR GERALD DU MAURIER and GERTRUDE LAWRENCE
"LORD CAMBER'S LADIES"
BENITA HUME
NIGEL BRUCE
A. BROMLEY DAVENPORT CLARE GREET
BETTY NORTON HAROLD MEADE
ALFRED HITCHCOCK PRODUCTION
BENN W. LEVY

"Very good popular entertainment, with obvious box-office pull in stars' names." *The Cinema.*

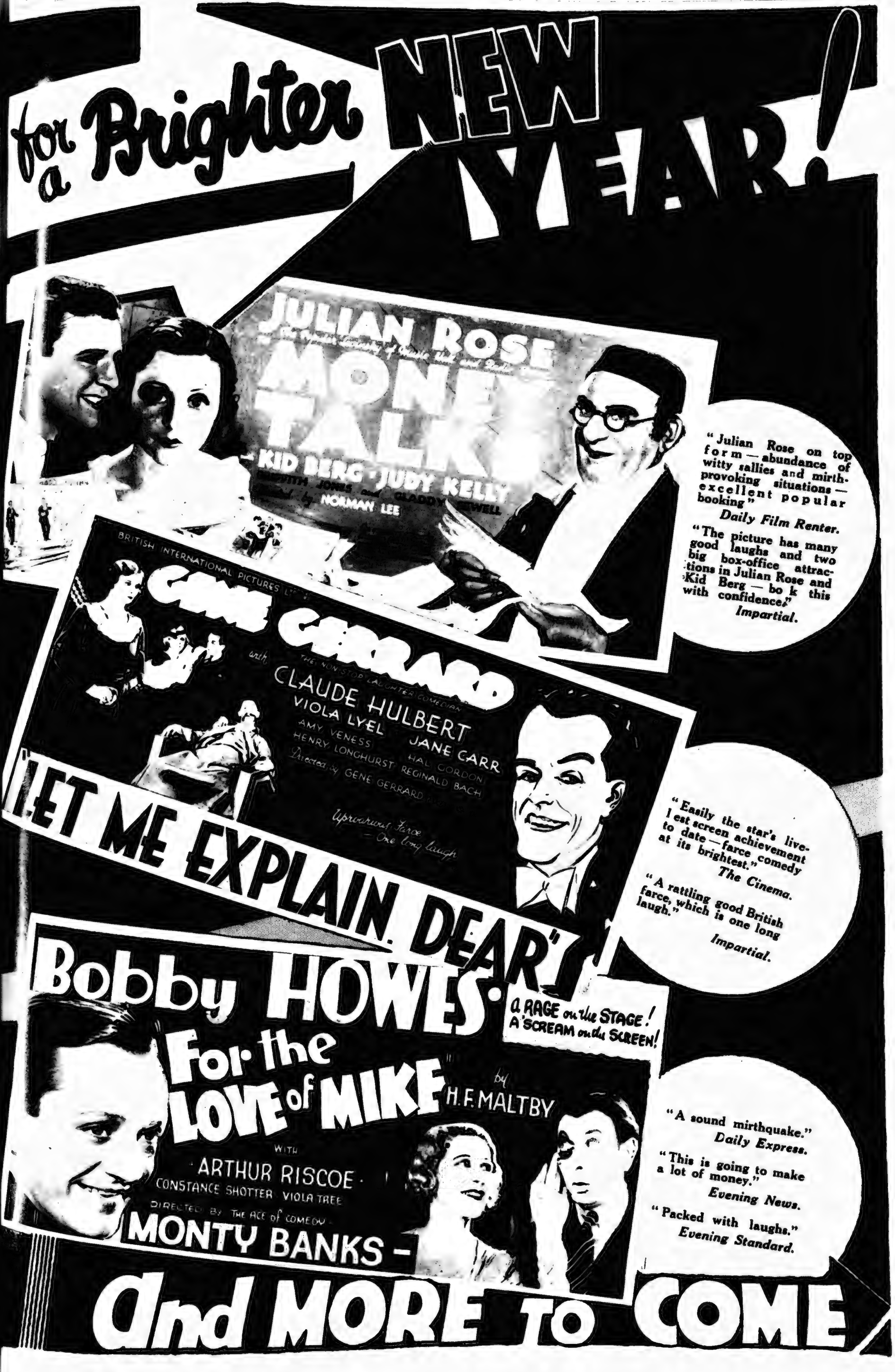
"Distinctly holding entertainment—a picture which should do good business—a well-made and satisfying British picture.

Impartial.


STANLEY LUPINO
SLEEPLESS NIGHTS
POLLY WALKER
GREATEST SONG AND DANCE HIT THE SEASON!
I don't want to go to bed
NOEL GAY
An original screen play by Stanley Lupino
DIRECTED BY THOMAS BENTLEY

"A cheerful show which lovers of broad farce will appreciate—and for those who like brisk, broad laughs can be described as a film of high risibility." *Evening Standard.*

"8¾ marks. Bright entertainment—excellent booking—uproarious rce — tuneful music — clever dancing." *C.E.A.*


for a Brighter NEW YEAR!
JULIAN ROSE
MONEY TALKS
KID BERG · JUDY KELLY
GRIFFITH JONES and GLADDY SEWELL
Directed by NORMAN LEE
BRITISH INTERNATIONAL PICTURES LTD
GENE GERRARD
with
THE NON-STOP LAUGHTER COMEDIAN
CLAUDE HULBERT
VIOLA LYEL
JANE CARR
AMY VENESS
HAL GORDON
HENRY LONGHURST
REGINALD BACH
Directed by GENE GERRARD
Uproarious Farce — One long laugh
"LET ME EXPLAIN, DEAR"
Bobby HOWES
A RAGE on the STAGE! A SCREAM on the SCREEN!
"For the LOVE of MIKE"
by H.F. MALTBY
WITH
ARTHUR RISCOE
CONSTANCE SHOTTER VIOLA TREE
DIRECTED BY THE ACE of COMEDY
MONTY BANKS
And MORE TO COME

"Julian Rose on top form — abundance of witty sallies and mirth-provoking situations — excellent popular booking"

Daily Film Renter.

"The picture has many good laughs and two big box-office attractions in Julian Rose and Kid Berg — book this with confidence."

Impartial.

"Easily the star's liveliest screen achievement to date — farce comedy at its brightest."

The Cinema.

"A rattling good British farce, which is one long laugh."

Impartial.

"A sound mirthquake."

Daily Express.

"This is going to make a lot of money."

Evening News.

"Packed with laughs."

Evening Standard.

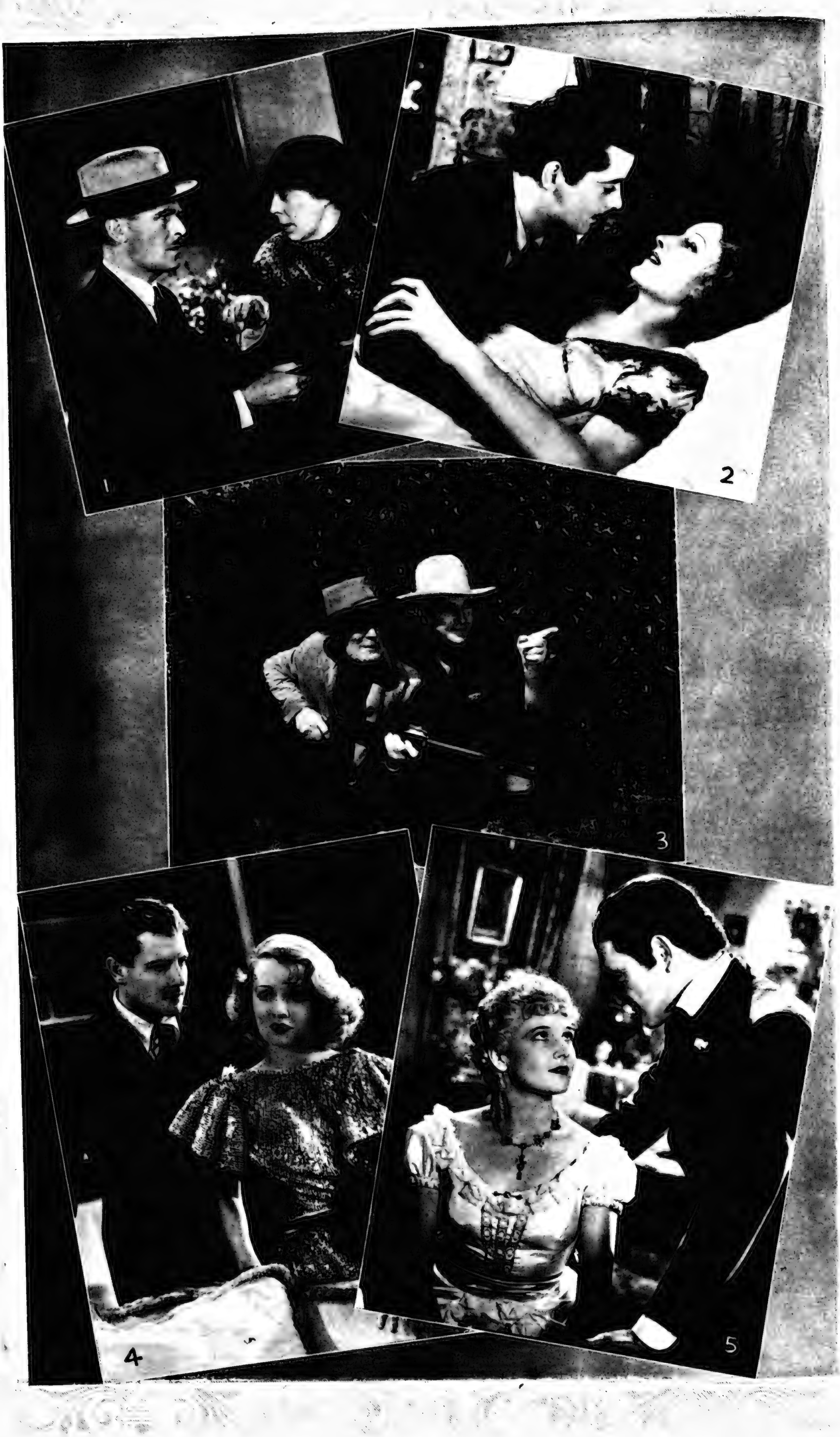
"Twenty Thousand Years in Sing Sing"

Spencer Tracy and Bette Davis head the powerful cast in TWENTY THOUSAND YEARS IN SING SING, a sensational drama based on the book by Lewis E. Lawes, Warden of Sing Sing. The picture will be Trade shown by First National this week

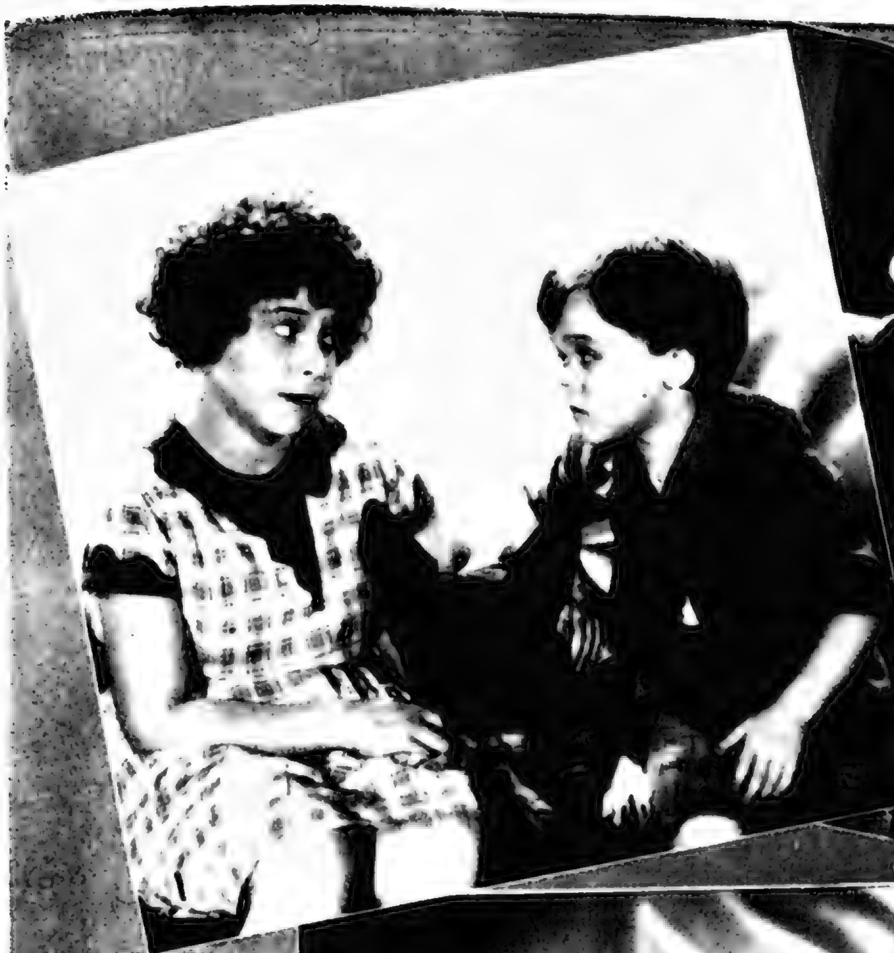
For Ideal distribution in 1933. (1) and (2) Clifford Mollison in A KINGDOM FOR FIVE-AND-SIXPENCE. (3) and (4) Jessie Matthews and Ian Hunter in THE MAN FROM TORONTO. (5) and (6) Betty Stockfeld and Henry Kendall in KING OF THE RITZ

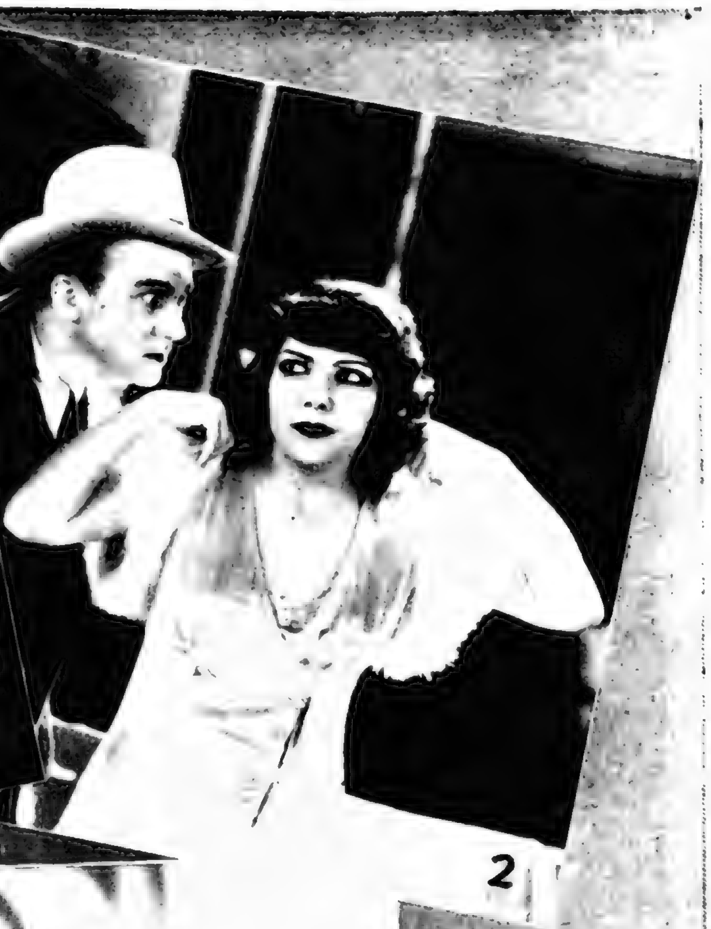
A selection from Universal's imposing schedule. (1) S.O.S. ICEBERG. (2) George Regas in DESTINATION UNKNOWN. (3) Zasu Pitts and Slim Summerville in THEY JUST HAD TO GET MARRIED. (4) Boris Karloff in MUMMY. (5) LAUGHTER IN HELL. (6) Tom Mix. (7) Tala Birell in NAGANA

Selections from the M-G-M Prosperity Group. (1) Clark Gable and Jean Harlow in RED DUST. (2) Robert Montgomery and Tallulah Bankhead in FAITHLESS. (3) Garbo in GRAND HOTEL. (4) Charles Laughton in PAYMENT DEFERRED, and (5) Marie Dressler and Polly Moran in PROSPERITY



Scenes from the High Spots of the Radio Schedule. (1) *James Gleason and Edna May Oliver in* THE PENGUIN POOL MURDER. (2) *Gwili Andre in* SECRETS OF THE FRENCH POLICE. (3) *"Chic" Sale and Bill Boyd in* THE GREAT DECISION. (4) *Constance Bennett in* ROCKABYE. (5) *Ann Harding and Richard Dix in* THE CONQUERORS





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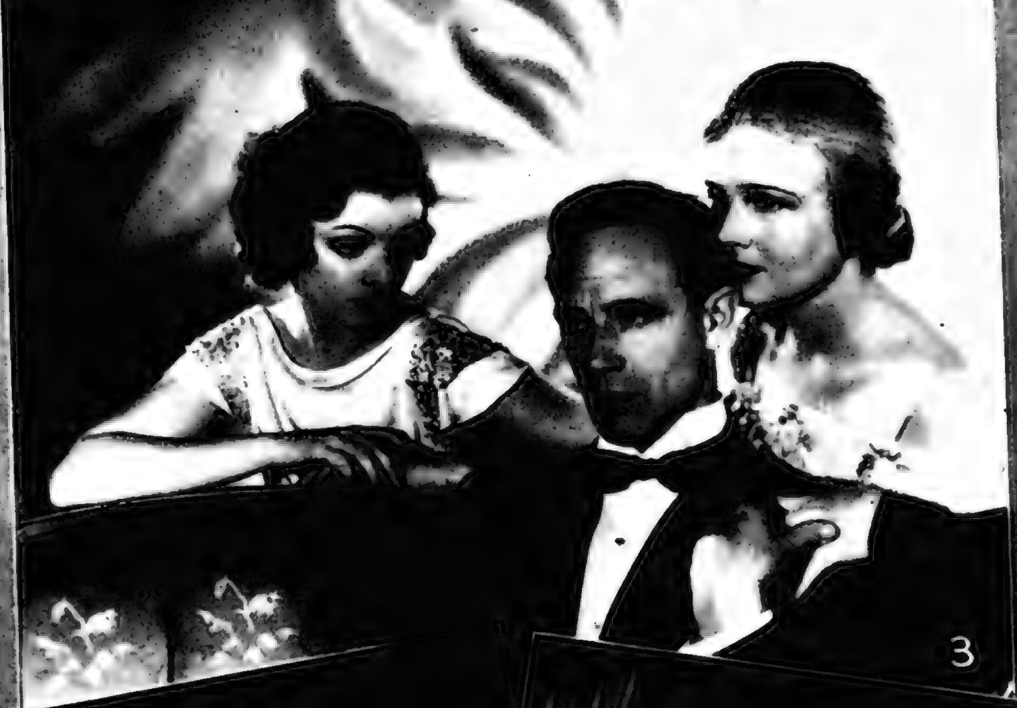

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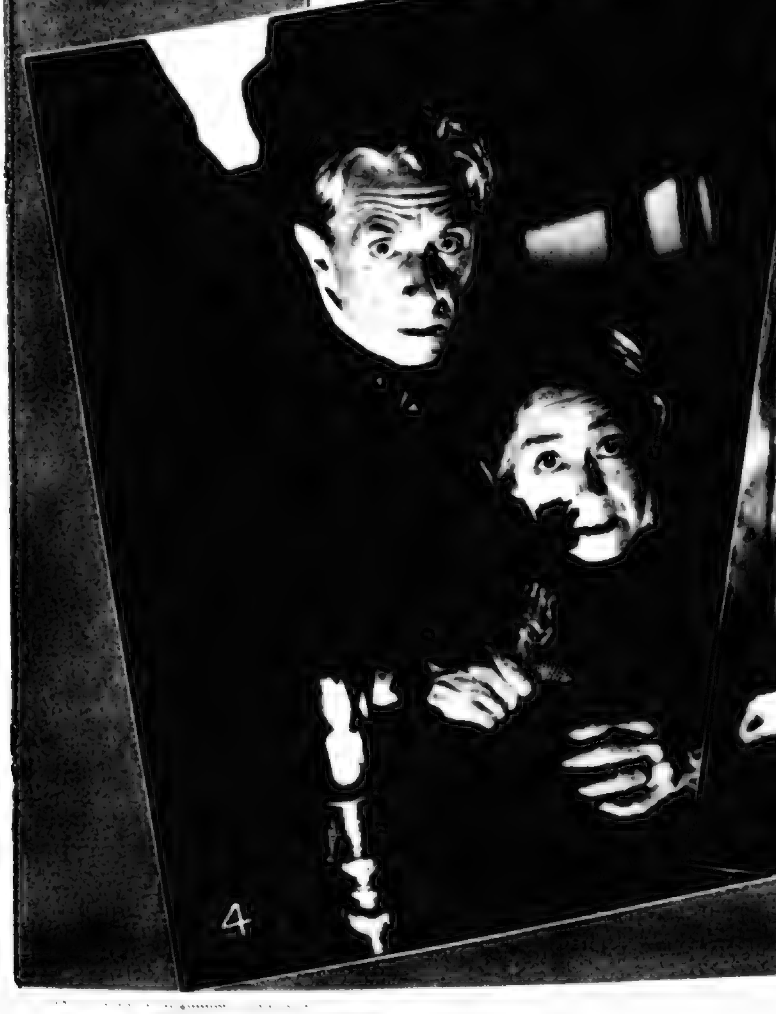

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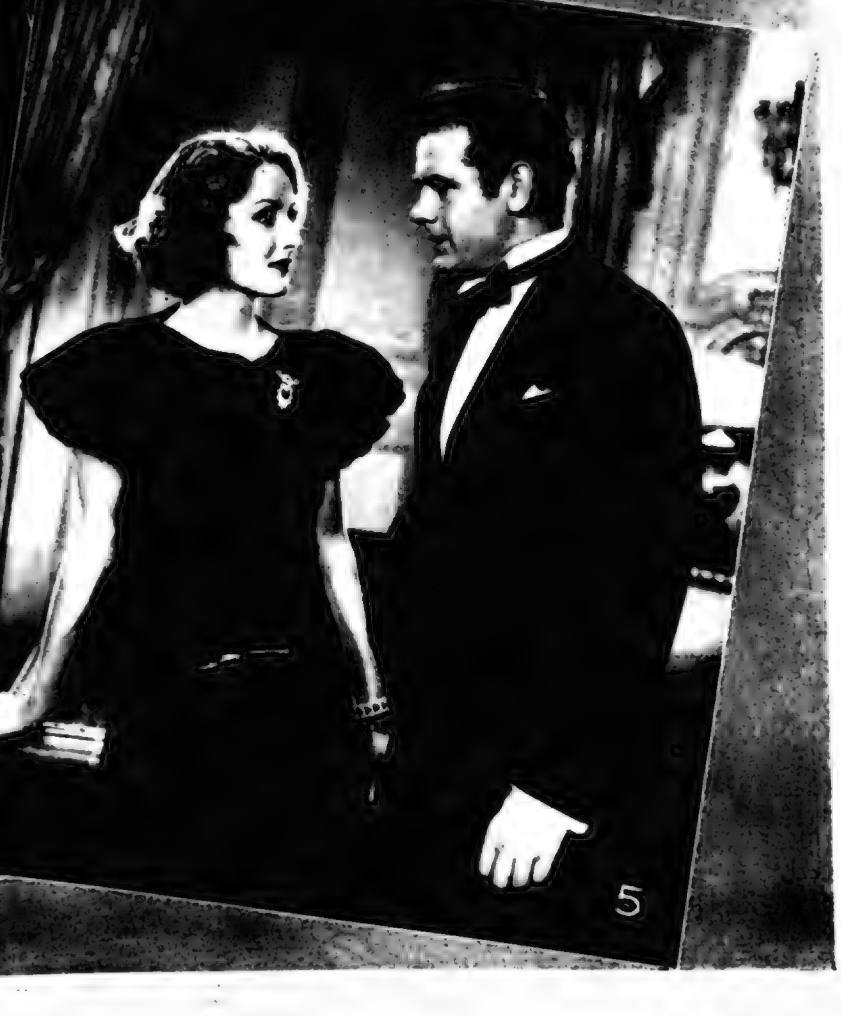

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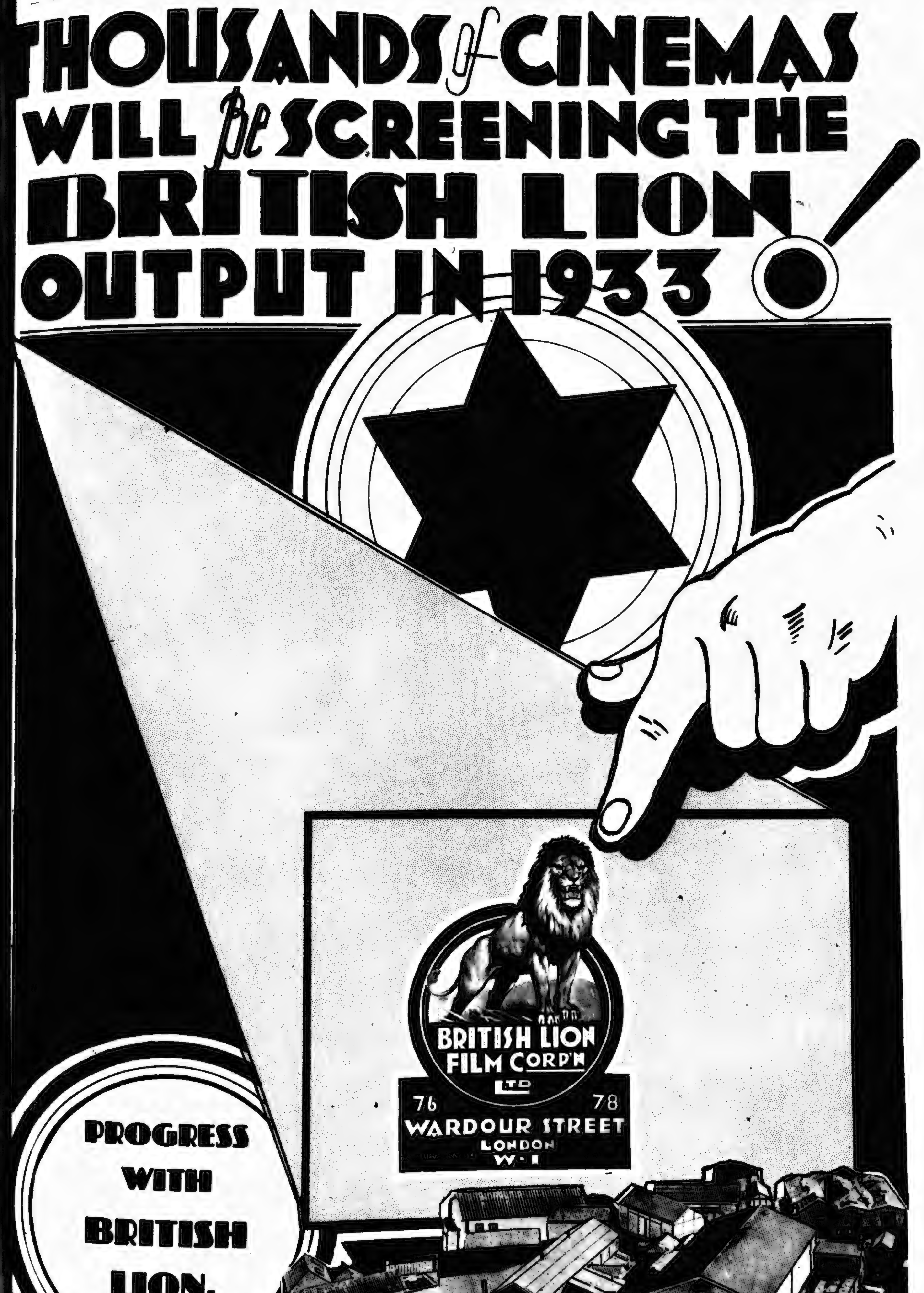
The next batch of Radio Pictures will include, (1) *Mitzi Green in* LITTLE ORPHAN ANNIE. (2) *Lee Tracy and Lupe Velez in* PHANTOM FAME. (3) *Myrna Loy, Leslie Howard and Ann Harding in* ANIMAL KINGDOM. (4) *Ivan Simpson and Louise Carter in* THE MONKEY'S PAW. (5) *Gwili Andre and Charles Bickford in* MAN AND WIFE

Incidents from some of the forthcoming Gaumont American productions. (1) *Sally Blane, Josephine Dunn and John Darrow in* FORBIDDEN COMPANY. (2) *Chester Morris and Mae Clarke in* BREACH OF PROMISE. (3) *Zasu Pitts in* THE CROOKED CIRCLE. (4) *June Clyde and Allan Vincent in* THRILL OF YOUTH. (5) *Ken Maynard in* HELL FIRE

Scenes from pictures in production by London Films. (1) Haidie Wright and Norah Baring and (2) Frank Vosper and Carol Goodner in DANCE OF THE WITCHES. (3) Henry Kendall and Laurence Grossmith in COUNSEL'S OPINION. (5) and (6) Scenes from THE GIRL FROM MAXIM'S, featuring Leslie Henson, Frances Day and George Grossmith

From the Fox line-up. (1) Clive Brook in SHERLOCK HOLMES. *(2) James Dunn and "Boots" Mallory in* WALKING DOWN BROADWAY. *(3) Charles Farrell and Janet Gaynor in* THE FIRST YEAR. *(4) A scene from* MAN EATER. *(5) Sally Eilers and Ralph Bellamy in* SECOND HAND WIFE, *and (6) the Gaynor-Farrell team in* TESS OF THE STORM COUNTRY. *(7) George O'Brien and Maureen O'Sullivan in* ROBBER'S ROOST



THOUSANDS of CINEMAS WILL Be SCREENING THE BRITISH LION OUTPUT IN 1933!

BRITISH LION FILM CORP'N LTD

76–78 WARDOUR STREET LONDON W.1

PROGRESS WITH BRITISH LION.

GEORGE ARLISS

HARD TO HANDLE

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42nd STREET

WAX MUSEUM

THE VANGUARD OF THE MOST SE
OFFICE PERSONALITIES AND PIC TU
SHIELD YOUR THEATRE THIS YEAR A

WARNER BROS. · VITA PH

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OLE **LAWYER MAN**

DOUGLAS FAIRBANKS JR.

ASSURE
YOUR
HAPPY
NEW
YEAR
• •

ET **LADIES they talk ABOUT**

UM **GRAND SLAM**

IE MOST SENSATIONAL LINE-UP OF BOX-
AND PICTURES IN ALL SCREEN HISTORY
HIS YEAR AS YOU'VE DONE IN THE PAST
with
VITAPHONE . PRODUCTIONS

E NEW P

R

Forthcoming Presentations

THE Gaumont Company will present to the Trade, during 1933, a big programme of box-office opportunities.

Subjects from the very best of the American independent producers, such as World-Wide, Allied, Invincible and Golden Arrow, are included in this programme. Pictures will be made from best-selling novels, written by famous authors, the star value of each picture being equal to the author value, a factor ensuring exhibitors of high-grade entertainment.

The titles shown in these pages represent but a small proportion of the programme Gaumont will handle during the year.

During 1932, British pictures proved that they were the equal of the best product made in any country in the world. The Gaumont Company will present several British supers during 1933, titles and details of which will be announced later.

BREACH OF PROMISE

Featuring

CHESTER MORRIS & MAE CLARKE

The shadow of blackmail in the career of a girl who deliberately wrecked her lover's career

A GAUMONT - WORLD WIDE PRODUCTION
Directed by - - - - PAUL STEIN

TRADE SHOW:
PHOENIX THEATRE
Friday, January 20th, at 3 p.m.

THE CROOKED CIRCLE

Featuring

BEN LYON, ZASU PITTS and JAMES GLEASON

There is popular entertainment for everybody in this mystery melodrama of laughs and thrills

A GAUMONT-WORLD WIDE PRODUCTION
Directed by H. BRUCE HUMBERSTONE

TRADE SHOW:
PHOENIX THEATRE
Wednesday, January 18th, at 3 p.m.

THE THRILL OF YOUTH

JUNE CLYDE &
ALLEN VINCENT

A powerful drama that daringly presents the hectic existence of modern youth

A GAUMONT-INVINCIBLE PRODUCTION
Directed by - - RICHARD THORPE

TRADE SHOW:
NEW GALLERY
Friday, January 27th, at 10.30 a.m.

GAUMONT'S PLEASURE AND

on the Gaumont Programme

POLAR PERILS

ADVENTURE AND THRILL
IN THE FROZEN NORTH

Capt. and Mrs. Kleinschmidt spent a winter with the Eskimos, living their life, experiencing their perils and hardships, and succeeded in producing an epic abounding in thrill, interest, humour and pathos

Directed by Capt. KLEINSCHMIDT

TRADE SHOW:
PHOENIX THEATRE
Wednesday, January 25th, at 3 p.m.

FORBIDDEN COMPANY

Featuring

SALLY BLANE, JOHN DARROW, JOHN ST. POLIS and MYRTLE STEADMAN

A smashing drama
of social snobbery

A GAUMONT-INVINCIBLE PRODUCTION
Directed by - - RICHARD THORPE

TRADE SHOW:
NEW GALLERY
Wednesday, February 1st, at 10.30 a.m.

HELL-FIRE AUSTIN

Featuring

KEN MAYNARD

A full-blooded story of the West

A GAUMONT-WORLD WIDE PRODUCTION
Directed by - - FORREST SHELDON

TRADE SHOW:
GAUMONT-BRITISH THEATRE
FILM HOUSE, WARDOUR STREET
Tuesday, January 17th, at 11 a.m.

COME ON TARZAN

A rapid-fire romance, of the open range

Featuring

KEN MAYNARD

A GAUMONT-WORLD WIDE PRODUCTION
Directed by - - - ALAN JAMES

TRADE SHOW:
GAUMONT-BRITISH THEATRE
FILM HOUSE, WARDOUR STREET
Tuesday, January 24th, at 11 a.m.

DYNAMITE RANCH

Featuring

KEN MAYNARD

in

A pot-pourri of romance, thrill and comedy, played against rugged, natural backgrounds of California

A GAUMONT-WORLD WIDE PRODUCTION
Directed by - - FORREST SHELDON

TRADE SHOW:
GAUMONT-BRITISH THEATRE
FILM HOUSE, WARDOUR ST.
Tuesday, Jan 31st, at 11 a.m.

ROFIT PRODUCTIONS for 1933

"STERLING"

"HER FIRST AFFAIRE"

CINEMA

"Very good popular entertainment, with additional draw on players' names."

LEEDS MERCURY

"Actors, director and the designer of the sets have combined to make something charming and amusing."

DAILY NEWS AND CHRONICLE

". . . it is the humour that ensures the success of the new St. George-Sterling Film, 'HER FIRST AFFAIRE' . . . has lots of fun."

EVENING NEWS

". . . you must laugh . . ."

ERA

"'HER FIRST AFFAIRE' definitely sparkles."

SUNDAY TIMES

"The Sterling Film Co., Ltd., are greatly to be congratulated on 'HER FIRST AFFAIRE."

DAILY FILM RENTER

". . . the whole is very acceptable and popular entertainment. Harry Tate as Napoleon and Muriel Aked as Diana, the huntress, a double act that is a sheer joy to behold."

KINE

"A picture of charm and cleverness, one to delight all classes. A very good general booking."

A St. George-Sterling Production

"EXPOSURE"

DAILY FILM RENTER

"Sound booking for popular halls . . . sufficient drama and suspense to entertain average popular audiences."

CINEMA

". . . consistent appeal . . . More than usually interesting cast. Adequate entertainment of accepted popular pattern."

ERA

"Good direction and acting . . . vivid . . . always moves rapidly."

IMPARTIAL FILM REPORT

"Newspaper comedy-drama, capitally played, and with good romantic interest. This can be safely booked."

A Tower Production

"A FOOL'S ADVICE"

FILM PICTORIAL

". . . a success of much more than usual proportions."

DAILY FILM RENTER

". . . plenty of humour. Good popular stuff."

". . . there is plenty to keep patrons chuckling throughout."

KINEMATOGRAPH

". . . full of interesting situations and dramatic moments . . ."

CINEMA

"Pleasant entertainment of popular pattern."

". . . the picture scores . . ."

IMPARTIAL FILM REPORT

"Acting—good all round."

A Tower Production

STERLING FILM CO., LTD.,

REVIEWS

"THE WONDERFUL STORY"

IMPARTIAL FILM REPORT
". . . the clear cut and wonderfully convincing performances of Wyn Clare and John Batten—each of itself makes the new talkie picture worth seeing."

C.E.A. REPORT
". . . well acted . . . presented with much realism . . ."

FAULKNER'S FILM REVIEW
". . . stands as one of the most beautifully photographed films of our time, taking the scenic loveliness of Devonshire into consideration . . ."

ERA
". . . a talkie of outstanding merit because of its simplicity, sincerity, and, above all, the loveliness of its Devonshire settings. I found these qualities irresistible."

KINEMATOGRAPH WEEKLY
". . . It should do very well indeed."
". . . workmanlike and sincere . . ."

DAILY FILM RENTER
"Powerfully acted film . . . undoubtedly a highly meritorious production . . . Certain box-office, especially for women . . . a picture which must command wide success and especially with women. Here is a picture which is a credit to the rapidly rising quality of British pictures. Its success cannot be doubted—it has a real human appeal."

WESTERN WEEKLY NEWS
". . . A picture that is certain of wide popularity."

EVENING STANDARD
". . . The picture has sincerity . . . it can be recommended."

THE CINEMA
". . . Agreeable dramatic booking of popular type with primary appeal to women patrons . . . a safe investment for the exhibitor with an audience for British films."

A Fogwell-Sterling Production

"THE RED HAIRED ALIBI"

CINEMA
"Adequate popular entertainment . . . has no dull moments."

KINE
"Thoroughly entertaining drama, with an interesting story, clear cut, convincing characterisation, natural dialogue, and good atmosphere . . . and the result is good, popular entertainment for all classes."

DAILY FILM RENTER
"Colourful drama . . . skilful handling and characterisation . . . deft direction. Good booking of its type for general audiences."

C.E.A.
". . . well presented, carefully directed and holding, whilst the characterisation is excellent and the dialogue good, and there is a good touch of humour, and a pleasing 'child' interest."

A Tower Production

"DRIFTING SOULS"

IMPARTIAL FILM REPORT
"Good all-round acting by a cast of well-known players. A well-made and satisfying feature."

KINEMATOGRAPH WEEKLY
". . . it should do good business as a dramatic feature . . ."

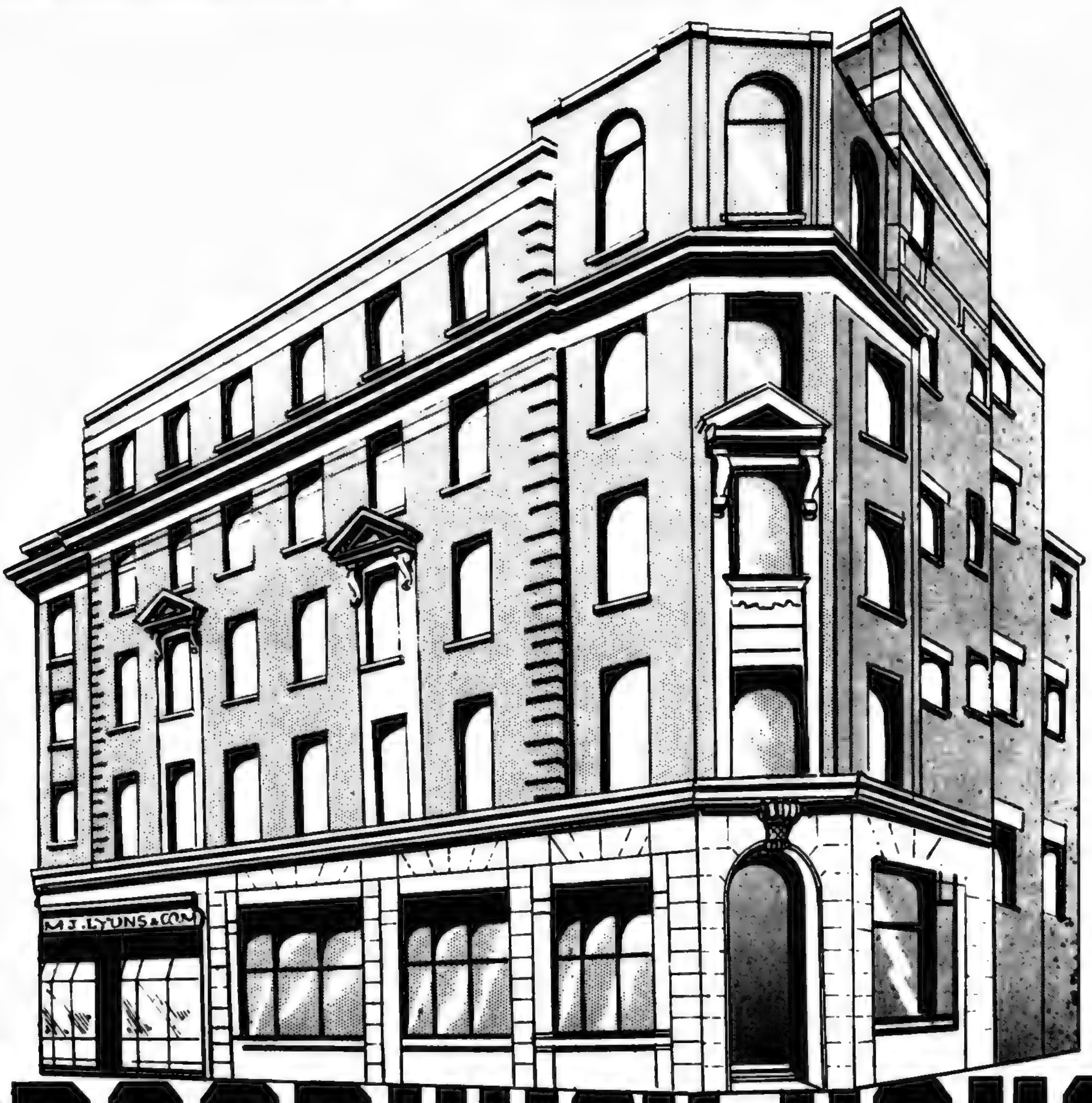
CINEMA
". . . rather original . . ."

DAILY FILM RENTER
"Story with fresh angles pleasantly worked out, with good cast and excellent settings. Very sound popular booking."

ERA
"Entertaining story. Good cast act well . . . powerful court-room scenes, thrilling car chases, and tender love scenes."

A Tower Production

LONDON, W., and Branches



BROADWICK HOUSE

A MESSAGE
FROM OUR NEW HEADQUARTERS

Our best wishes to you for A Prosperous Year will be realised by the constant use of **NATIONAL SCREEN TRAILERS**

NATIONAL SCREEN SERVICE LIMITED
(P. Kimberley, O.B.E., Managing Director)
BROADWICK HOUSE, BROAD STREET (NEAR WARDOUR STREET), W.1.
Telephone: Gerrard 4851-2-3-4-5. Telegrams: NASCRENO, Piccy.

BRITISH STUDIOS SURVEYED

FORTY ACRES OF STUDIOS IN B.I.P. OUTFIT

Large Scale Production at England's Hollywood

OF all the films studios in England, none is better known than the British International plant at Boreham Wood, Elstree. And as in point of floor space it is easily the most comprehensive in the country, if not in Europe, there is every justification for its popularity. Built in 1926 on a site covering forty acres, the main building forms an imposing group and contains no fewer than eight stages, with every department essential to the production and completion of motion pictures.

The studios, all available for use, are: "A" studio, 76 ft. by 39 ft.; "B" studio, 76 ft. by 39 ft.; "C" studio, 99 ft. by 74 ft.; "D" studio, 99 ft. by 74 ft.; "E" studio, 75 ft. by 61 ft.; "F" studio, 75 ft. by 61 ft.; "G" studio, 76 ft. by 74 ft.; silent stage, 275 ft. by 100 ft., and to these must be added the synchronising theatre, which is 74 ft. by 36 ft. in dimensions. Altogether the amount of floor space available is well over 60,000 sq. ft.

Four Water Tanks

Of these stages, four are equipped with water tanks, two of them being provided with facilities for shooting under-water shots. "D" studio has the largest tank, it being 50 ft. long, 25 ft. wide and 8 ft. deep. This one has a tunnel all four sides, which are of glass, for shooting through. The silent stage has also a large tank, 33 ft. wide, 26 ft. long and 8 ft. deep, and it again has glass-lined tunnelling along two of its sides. "G" studio has a tank of the same dimensions as that in the silent stage, and "F" studio has a small tank 17 ft. wide and 12 ft. long.

The sound stages have been built inside the shells of the original silent floors, all being completely sound proofed and isolated. Steam heating is fitted throughout for winter use and there is also an air cooling plant for use in summer. All floors have direct access to dressing-rooms and other departments, and for a plant so large the entire outfit is remarkably compact.

Ancillary Equipment

Outside the main building is a huge exterior lot, equipped with light connections and sound wirings. Alongside are the laboratories, models of efficiency and completeness, and flanking them is the famous Elstree studio restaurant. Other facilities include a workshop 200 ft. long by 100 ft. wide, sub-divided into the necessary departments, and the carpenters' shop, plasterer's shop and so forth, besides being equipped with every imaginable piece of machinery, have a capacity for well over 200 workmen in the busy season.

Returning to the main block, there is no necessity for a full catalogue of the essential departments it holds. The B.I.P. studio obviously has everything that goes to the making of pictures, from the time the story is conceived until the moment it emerges as a complete seven or eight reels of positive film.

It is noteworthy, though, that each sound stage has at its command approximately 32 dressing-rooms, seven offices, green-room, cut rooms, and so on.

Seventeen Cameras

In technical equipment, the studio has always been progressive, and has only been content with the best that the world produces. Its lighting equipment, with its portable switchboards, is on a scale to make the electrician gasp, and its more and more modern recording apparatus compares with any in the world.

Not only is the range of camera equipment numerically in excess of that in any studio in Europe, but its variety and interchangeable possibilities make it an asset of incalculable value to the company with the vast output B.I.P. maintains. Of the seventeen cameras used, eight are fitted with modern blimps on different types of mobile trucks, all of which are interchangeable as regards the fitting between the blimp and the travelling "dollys." They are all adjustable as to height and represent complete freedom of movement for panning, tilting and levelling. In addition there are three low based tripods for cameras to be used at practically ground level.

These eight blimped outfits are normally in use for four working units, and for exterior work there are additional cameras available, complete with light tripods, both tall and short, also being interchangeable with the blimped units. The adaptability of this equipment, therefore, can be seen to be of incalculable value, not only on account of its mobility, but also its paramount importance as a vital factor in production where any delay is a financial loss.

Automatic Cameras

The use of automatic cameras has increased in recent film production to a far greater extent than hitherto, and to meet not only situations wherein the cameraman is unable to operate himself, and peculiar conditions which arise in trick shots, a method has been devised at Elstree to meet the necessity. This is done with electric automatic cameras with built-in motors for remote control. By a system of relays it is possible for the operator to control his camera from a few feet to any distance.

Lens equipment is, of course, standardised and for the most part interchangeable. Each camera has its own complete battery of lenses, but for special trick shots there is a wide and varied selection available. The perfect condition of this vast equipment is maintained by a special department.

Intricate Line Network

Alfred Hitchcock, Supervisor of B.I.P. Productions

The sound equipment is spread over eight stages, the normal method of operation being for microphones which work on the stages to be connected through auxiliary amplifiers directly to a fader unit and main amplifier located in a booth overlooking the stage. Here normal mixing and over-all levels are controlled, and the output of the main amplifiers is transmitted by line to a central recording-room, via a switchboard, to the recording machines.

The line network about the studios consists of some one hundred and twenty circuits, which give connection from the switchboard, not only to all the individual recording amplifiers, and, if necessary, to the microphone circuits themselves, but to every projector and re-recording head situated in three different operating boxes; so that, where a play-back is necessary, instantaneous connection is given from any operating box to any floor.

Telescopic booms for carrying the microphones are used on normal sets, but owing to camera angles it sometimes becomes impossible to get a microphone anywhere near the set; in which case reflectors are used, whereby sound is collected at a distance of 30 or 40 ft. and then focussed into the mike.

The cameras and recorders are driven by a special type of three-phase synchronous motor, the whole of the motor supply being automatically controlled to keep the voltage variation to within plus or minus 1 per cent.

The main amplifiers give facilities for mixing four separate channels, while the main control is on a lower panel. The necessary feed meters, voltmeters and modulation meters are all mounted to give easy of supervision, and monitoring is maintained by means of a loudspeaker whose amplifiers is at the bottom of the rack.

High tension is supplied to all stages from central batteries, while low-tension feed is by individual batteries, with the exception of the central recording room, which is fed by a large central battery.

Continuous Research

A test room is associated with the recording equipment, which enables frequency gain characteristics to be taken daily. In addition other research work is continually in progress, with a view to investigating the many problems which arise in sound recording on the film. Further, a wax recording unit is operated from this room and used especially for play-back purposes. Filters of various types can be inserted in the circuits when necessary via the line system.

One of the three projection theatres is set aside for re-recording and synchronising,

(Continued at foot of next column.)

and apart from the normal projection, re-recording apparatus and turntables, a separate room overlooking the screen is used for adding the effects. This room has a separate microphone circuit, which, when not used for synchronising, can be plugged through to any of the other stages.

The power supply to the floors is taken from the North Metropolitan grid scheme, converted by means of motor converters, and passed on to the floor via ring mains. The total power available is 2,000 kw.

Executives and Technicians

P. C. Stapleton is general manager for John Maxwell at the studio, and his studio manager is popular Joe Grosman. W. Mycroft is in charge of the scenario department, Alfred Hitchcock supervises the film direction, and Clarence Elder is the art director. A. S. Attkins is chief sound engineer and A. C. Hammond is in charge of the editing department.

Cameramen include Claude Friese-Greene, Jack Cox, W. Harvey and J. Wilson, and recordists are A. E. Rudolph, A. Murray, H. Ross and C. Thornton.

FOR THE INDEPENDENT

THOUGH, some years ago, the Stoll company produced its own pictures, it has, at any rate, since the sound film arrived, functioned purely as a studio company, concentrating on supplying a service that gives the independent producer everything from scenario department to final assembly work of the finished film

STOLL'S COMPLETE STUDIO FACILITIES

NO doubt it is the completeness of the facilities available at Cricklewood which has brought the studio into such general demand, and another factor must be the Visatone recording system, designed and introduced originally by the Marconi Co. especially for Sir Oswald Stoll. The sound equipment here—it was described in the *Kine.* a fortnight ago—has been built up to a high pitch of efficiency, and the intricacies of the wiring make the outfit exceptionally flexible, not only for studio work, but also for post-recording and synchronising.

Two Large Floors

At present the company (the whole unit is enclosed within one gigantic building) has one sound stage and one large silent floor, though a second stage is now in process of damping, and will be available for sound productions before very long. The main sound stage is 130 ft. long by 65 ft. wide and 33 ft. high, and is effectively damped. The big silent floor measures 300 ft. in length, and is again 65 ft. wide and 33 ft. high; it is still in frequent use for big crowd scenes and shots which do not call for controlled sound or which are to be post-recorded. A set for which it was recently used represented an Underground station, with the tunnel extending the full length of the studio.

The monitor room lies between the two main studios, and is in contact with the floor by means of a loudspeaker. Though a peephole is provided to give the recordist visual communication with the set, there is not the necessity for it, as the system in vogue in the studio embraces a second recordist on the set, with a switchboard of his own controlling both sound equipment and cameras.

Ensuring Synchronism

This switchboard is an ingenious device, in that it ensures constant synchronism between cameras and recorders. Its principle—simple as all clever ideas are—devolves on a series of pea lamps over the various switches, which flash on and off to indicate whether the required synchronism is maintained. Their great value is that they indicate in the event of any fault exactly the source of that fault, and this in its turn ensures simplicity in correction.

Of the results achieved with the Visatone system, Stoll Studios are highly satisfied; certainly the methods they adopt in order to ensure its satisfactory working are no small factor in its success.

Mobile Sound Unit

Beyond the studio recording unit, the studio is also equipped with a mobile unit, also Visatone, operating on the same principle. Of later design than the original equipment, it introduces further refinements, and is housed in two chambers on a well-built truck. It is intended to use this unit for recording from the second sound stage when that is ready, as well, of course, as for location work.

The electricity supply is taken into the building from the public supply, through a rotary conversion plant of 700 kilowatts.

For the floor, the studio is equipped with two mobile Mitchell cameras, and the lighting plant comprises silenced arcs and incandescents. Other facilities that are available include those for back-projection process, re-recording and post-synchronising apparatus.

Well-Furnished Laboratories

About the studio are ample suites of dressing-rooms and facilities for artistes, including a restaurant. The property department is as complete and comprehensive in its stock as could be needed, while the studio laboratories and processing departments are equipped with everything that is up to date. The negative and positive film printing plant is capable of handling all that the cameras can turn out each day, and more, and the drying apparatus is on the same scale.

Cutting and assembling are provided for in a department that is completely modern, and the projection theatre is both comfortable and commodious. This theatre is not only used for viewing rushes, but is also brought into operation for post-recording, being coupled direct with the monitor room.

Besides maintaining a large stock of scenery, the studio has its own spacious carpenters' shop and modelling departments, where everything necessary for any set can be quickly manufactured and assembled.

Everything Provided

As well as being completely equipped, the Cricklewood unit is also completely staffed. From Oswald A. Mitchell, general manager of the Stoll company, down to the least workman or mechanic, there is no link missing, the staff embracing every executive and technician that a production company would need. In other words, the incoming independent producer needs only to bring his director and his actors—everything else is found for him, and if he is not satisfied with his script, or does not want to be bothered with casting, that can also be done for him.

In addition to Mr. Mitchell, the principal excutives are as follows:—Sound recordists, A. Langridge and L. Comfort; chief electrician, Frank Hauser; chief cameraman, Desmond Dickinson; laboratory chief, Victor Bergh.

Some Stoll Productions

As an indication of the productions that the Stoll studio can handle, it may be of interest to quote some of the more prominent pictures produced and recorded on the floor and with the company's facilities during 1932. P.D.C. have had five British pictures from Cricklewood—"New Hotel," "Partners, Please," "The Spare Room," "Account Rendered," and "Here's George"; and New Era three—"Threads," "The Call Box Mystery," and "Blockade."

"Kamet Conquered," the F. S. Smythe record of a great achievement, was completed and recorded by Stoll, and a further production of unusual interest was an Indian picture, "Karma," made in English and Indian versions, with a native cast. The last production handled at the end of 1932 was "Daughters of To-day," a lavish film featuring Betty Amann, which was produced and directed by F. W. Kraemer, the former B.I.P. director.

KING STARTS ON FIVE FILMS

FOR FOX AND UNITED ARTISTS RELEASE

WITH the production of a farce entitled "To Brighton With a Bird," George King commences his new schedule of five pictures for Fox and United Artists, three of which will be four-reel productions and two of feature length.

To Brighton With a Bird will be King's first essay into the realms of farce. It is the story of a young man who undertakes the transport of a penguin from the London Docks to his uncle, who lives at Brighton. An irate fiancee who believes the "bird" to belong to another class, a charming night club cloakroom attendant, and a noggin of gin which intoxicates the penguin, are lively ingredients.

The picture is being made at the Ealing studios, with exteriors filmed in the London Docks, Brighton railway station and front

Early in the New Year King will commence work on the first of his new feature pictures, which will have a strong dramatic story concerning a father and son, and will have as its background the dignified and impressive atmosphere of the Law Courts.

Picking Winners

It is interesting to note that of the artistes who have appeared in King's pictures during the last year or so four have gained American film contracts—Laurence Olivier, Sari Maritza, Heather Angel and Benita Hume.

GREAT GAUMONT-BRITISH STUDIOS

£250,000 Erection at Shepherd's Bush

MECHANICAL AND TECHNICAL EFFICIENCY

M. E. BALCON

IT was a memorable event for the British film industry when in June last the Gaumont-British Picture Corporation, Limited, opened their new studios at Shepherd's Bush. It may be recalled that these had been erected and equipped at a cost of over £250,000. To these must be added the resources at Islington, where the Corporation's subsidiary—Gainsborough Pictures—has its studios.

Complete as these studios were, they were not the end of the Corporation's ideas, as since then a further block, giving another stage, has been erected at Shepherd's Bush on the site of the historic 1914 glass building.

In addition to waiting-rooms, lifts, etc., and numerous offices for the executive and clerical staffs, there will be in this block one main theatre with seating accommodation for 250 people, and also three smaller subsidiary ones. Arrangements have been made for storing films in 12 film vaults, each one with a capacity of 200,000 ft. of film, and there are 11 negative and positive cutting roms. The research department will have its own laboratory, while there will also be sound "dubbing" rooms, and three suites of monitoring, recording, and effects rooms.

Carpenters' Shops

In course of construction on the other side, that is the north wing, further great extensions are coming into being, and work is well under way for a carpenters' erecting shop 100 ft. x 50 ft., carpenters' machine shop, 100 ft. x 25 ft., electrical stores, camera shop, still laboratory, a rehearsal room, and full suites of rooms for the musical director.

The new stage is, of course, equipped (as are the rest of the studios) with the British Acoustic New Process Recording System. The employment of the new stage also has called for further additions to the laboratories, which since have passed their previous record output of two million feet of film per week.

The total available floor area of the two studio blocks—Shepherd's Bush and Islington—now erected is approximately 100,000 square feet (over two acres). There are five large studios served by four lifts (two passenger and two goods lifts), the latter being capable of taking the heaviest cars up to the flat roof (a run of over 90 ft.). Each studio is fed separately from all workshops and dressing rooms, in order to avoid disturbing work in adjoining studios.

The main central block is the new building, opened in June, consisting of two floors of dressing rooms with Studio No. 4 on the first floor, three floors of offices on the front, and above this two further studios. There is also a large flat roof over the whole building, fitted with necessary facilities as a stage for shooting outdoor scenes.

Each studio is provided with the fullest service accommodation, including green room, floor property, camera store, paint shop, and each has its own separate suite of monitering and recording room, positive and negative loading room, etc., as well as suites of drawing offices and art departments.

Largest Studio

The largest studio (No. 4) is 85 ft. wide, 120 ft. long, and the height is about 35 ft. Galleries at two heights are provided around the studio, for placing and directing the lighting, and in addition there are cross-gangways at the ceiling level.

Overhead lighting is suspended from trollies on the system of runways across the ceiling, enabling lamps to be concentrated and banked as required. All electrical apparatus for lighting and power is controlled from switchboards on the floor and galleries. The upper gallery is also served from the lift for transporting the large sun arcs, which weigh nearly half a ton, and the lower gallery has a trolley system for quick manipulation of lamps.

In this studio is situated the water tank 48 ft. long, over 18 ft. wide, and 10 ft. deep, formed in reinforced concrete and asphalted, and in the sides are provided porthole lights, from which underwater scenes can be viewed and lighted. The tank is floored over with removable traps, for access to any part without disturbing the whole, and covered with wood blocks to match the studio floor.

Heating and ventilation is by a plenum system through ducts and grilles concealed in the ceiling space, and absolutely noiseless in operation. The ventilation plant has a dual purpose—the efficient ventilation of the studios, and the rendering of an atmosphere perfectly clear for the photography of films.

All the studios and adjacent offices are protected throughout by sprinkler installation, with about 3,000 sprinkler heads, three stop valves and using about six miles of piping. They are served by two separate water mains, to insure continuous supply in the event of one main being out of use through repairs or other causes.

The adjoining block, known as Studio No. 2, was originally built for silent films in 1927, and was continually in use, while the new block was being erected. It has now been reconstructed for sound work, forming a studio 116 ft. long, 57 ft. wide, and 33 ft. high.

About 120,000 square feet of surface in these five studios has been treated with acoustic damping material to secure the most satisfactory working conditions.

NINE PICTURES FROM A.R.P.

Advanced Equipment at Ealing

OPEN for just over a year, the A.R.P. studios, Ealing, are generally regarded as among the best-equipped and most effectively planned units in use to-day. These studios were put into construction early in 1931, and by the beginning of December of that year were completed and production in them was begun.

The buildings and grounds cover an area of approximately 2½ acres, at a spot only thirty minutes from the heart of London. They comprise one sound stage with floor space of approximately 12,000 sq. ft., 100 per cent. sound proof, with the available space for a second stage, the building of which, it is hoped, will be begun in the very near future.

Unique Control Unit

All doors leading on to the studio floor are electrically controlled and fitted with locking devices. The cameras, sound cameras, marking system, silence points, ventilation and heating are also all centrally controlled from a mobile "organ," a unique piece of equipment designed specially for the A.R.P. studios. Overhead control of lighting is obtained from five switchboards placed in the roof grid.

The studios have, at a cost of £25,000, installed a generating plant consisting of two 600-h.p. and one 300-h.p. British engines.

Compact Lay-out

The studio lay-out is so planned that the power house, lamp house, electricians' shop, paint shop, property room, plasterers' shop, carpenters' shop, mill (equipped with all the latest British wood working machines), erecting floor, general and timber stores, canteen, with a seating capacity for 150, and a rehearsal hall, are immediately adjacent to the studio main floor.

The projection theatre is tastefully decorated and comfortable, with seating accommodation for fifty persons. A recording and re-recording room, with facilities for mixing not less than five tracks at one time, and an echo and rewinding room are other facilities.

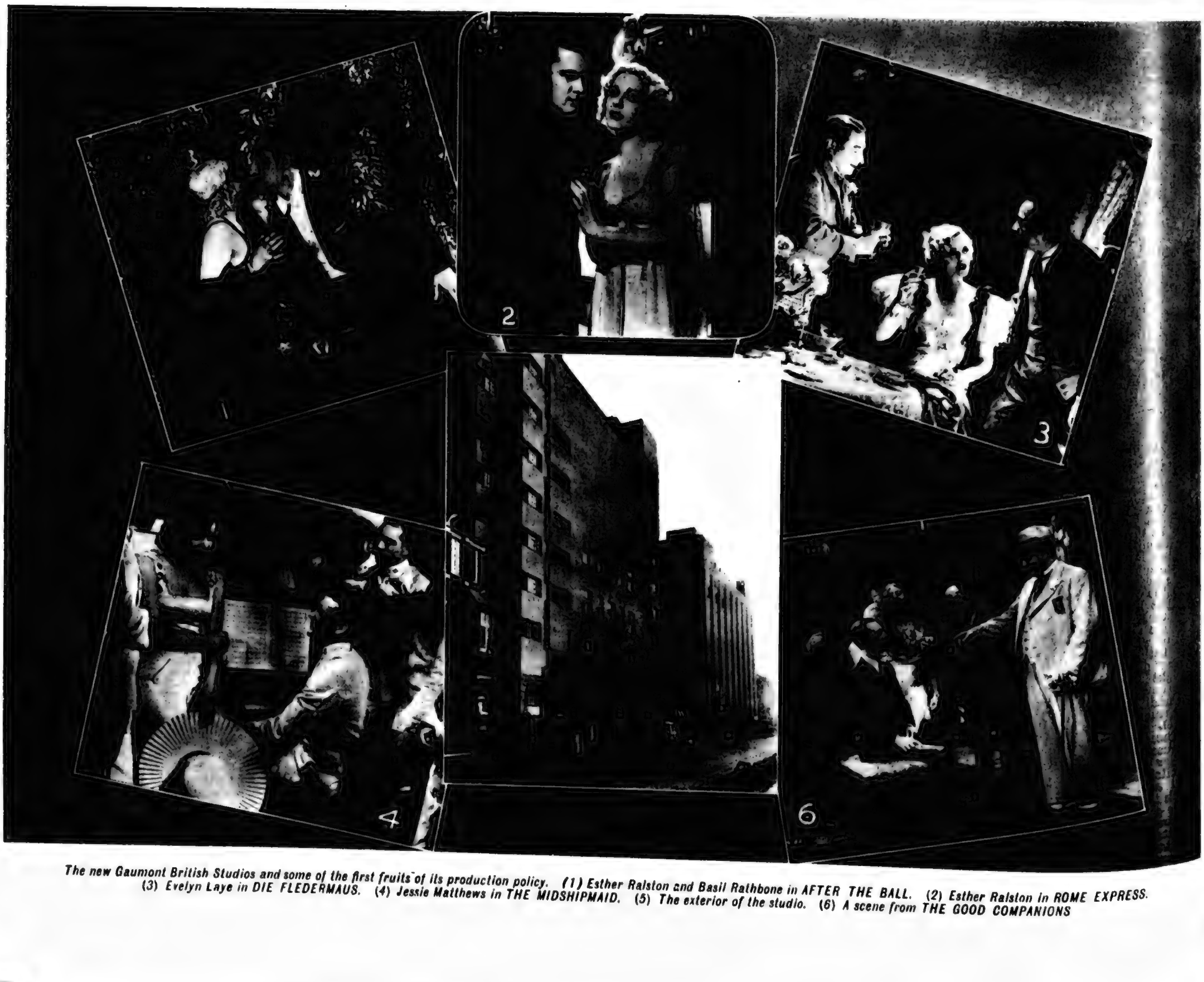
Nine Full-length Pictures

There is also an administrative block with full suite of large and airy offices.

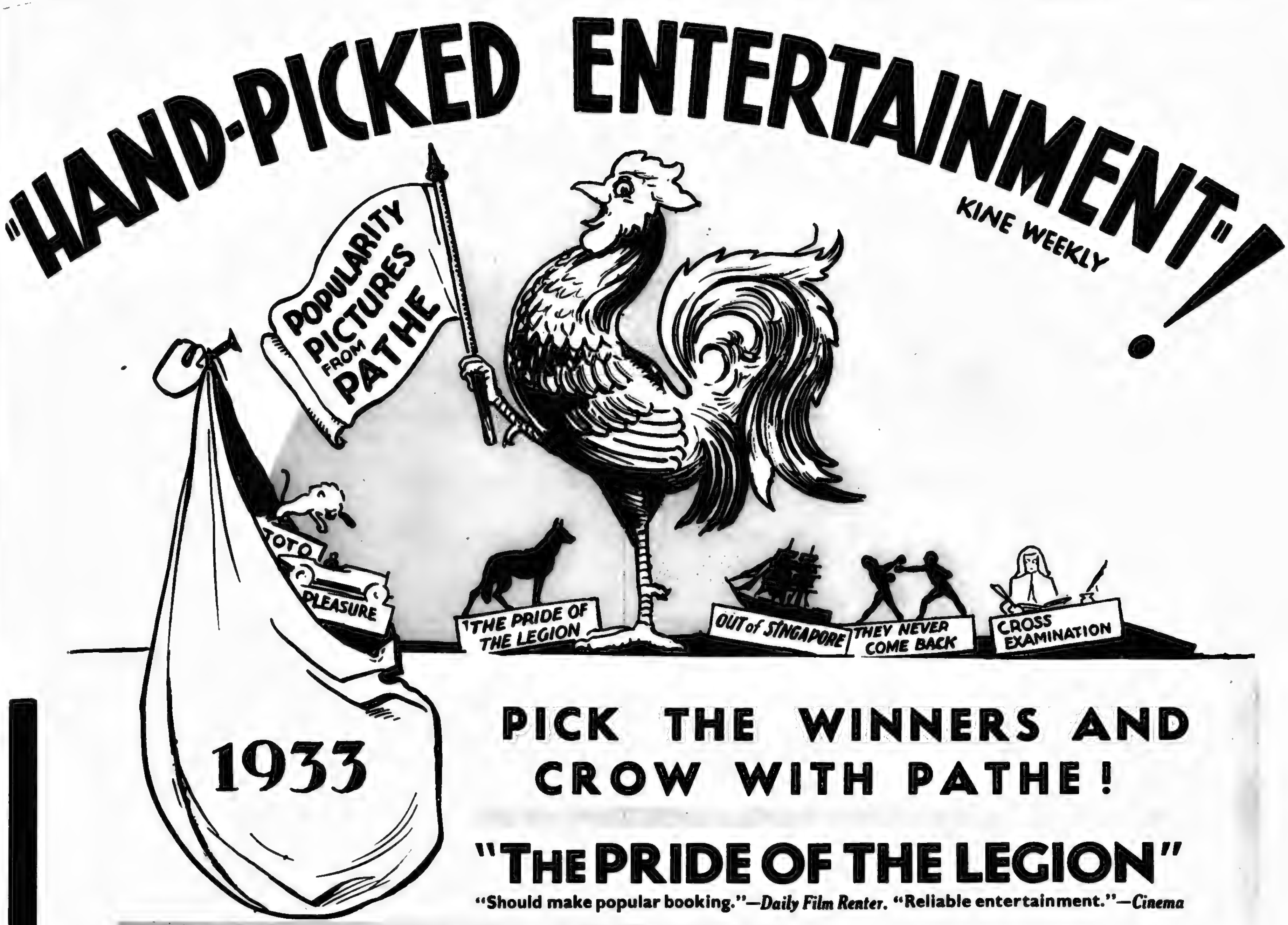
The first twelve months of operations shows a satisfactory record. Nine pictures have been completed in the studios during this time, six of which have been made by a sister company, Associated Talking Pictures, Ltd., and one of which was made by Miss Gloria Swanson.

The studio or any of the equipment is available for letting or hiring from time to time.

Under the control of Basil Dean, the studio is managed by W. A. Lott, and Stanley G. Double is the chief engineer. Sound recording is by Capt. A. G. D. West; Jack Ford is chief electrician, and Edward Carrick art director.



The new Gaumont British Studios and some of the first fruits of its production policy. (1) Esther Ralston and Basil Rathbone in AFTER THE BALL. (2) Esther Ralston in ROME EXPRESS. (3) Evelyn Laye in DIE FLEDERMAUS. (4) Jessie Matthews in THE MIDSHIPMAID. (5) The exterior of the studio. (6) A scene from THE GOOD COMPANIONS


"HAND-PICKED ENTERTAINMENT"!
KINE WEEKLY
POPULARITY PICTURES FROM PATHE
MOTOTO
PLEASURE
THE PRIDE OF THE LEGION
OUT of SINGAPORE
THEY NEVER COME BACK
CROSS EXAMINATION
1933

PICK THE WINNERS AND CROW WITH PATHE!

"THE PRIDE OF THE LEGION"

"Should make popular booking."—*Daily Film Renter.* "Reliable entertainment."—*Cinema*

"OUT OF SINGAPORE"

" Definite popular fare."—*Daily Film Renter.* " Should make a definite appeal."—*Kine Weekly.*

"THEY NEVER COME BACK"

" Good popular appeal."—*Daily Film Renter.* " Very satisfying popular entertainment."—*Cinema.*

"CROSS EXAMINATION"

" Very good popular entertainment."—*Cinema.* " Good popular booking."—*Daily Film Renter.*

"WITHOUT HONOURS"

" Out of the ordinary ruts."—*Cinema.* Lively, healthy story."—*Kine Weekly.*

"PYJAMAS PREFERRED"

" Plenty of sustained hearty incident."—*Cinema.* " The fun is fast and hectic."—*Kine Weekly.*

"PLEASURE"

" Good popular booking."—*Daily Film Renter.* " Popular triangle story . . . . . sure feminine appeal."—*Kine Weekly.*

"MOTOTO" (THE FIRE BABY)

" Unusual . . . . . thoroughly interesting."—*Daily Film Renter.*

also **"THE NIGHT RIDER" and "BORDER DEVILS"**
Two Harry Carey Popularity Pictures

FIVE UNUSUAL SHORTS

ROBINSON JUNIOR

THE CHANGING YEAR

SYMPHONY OF THE SEA

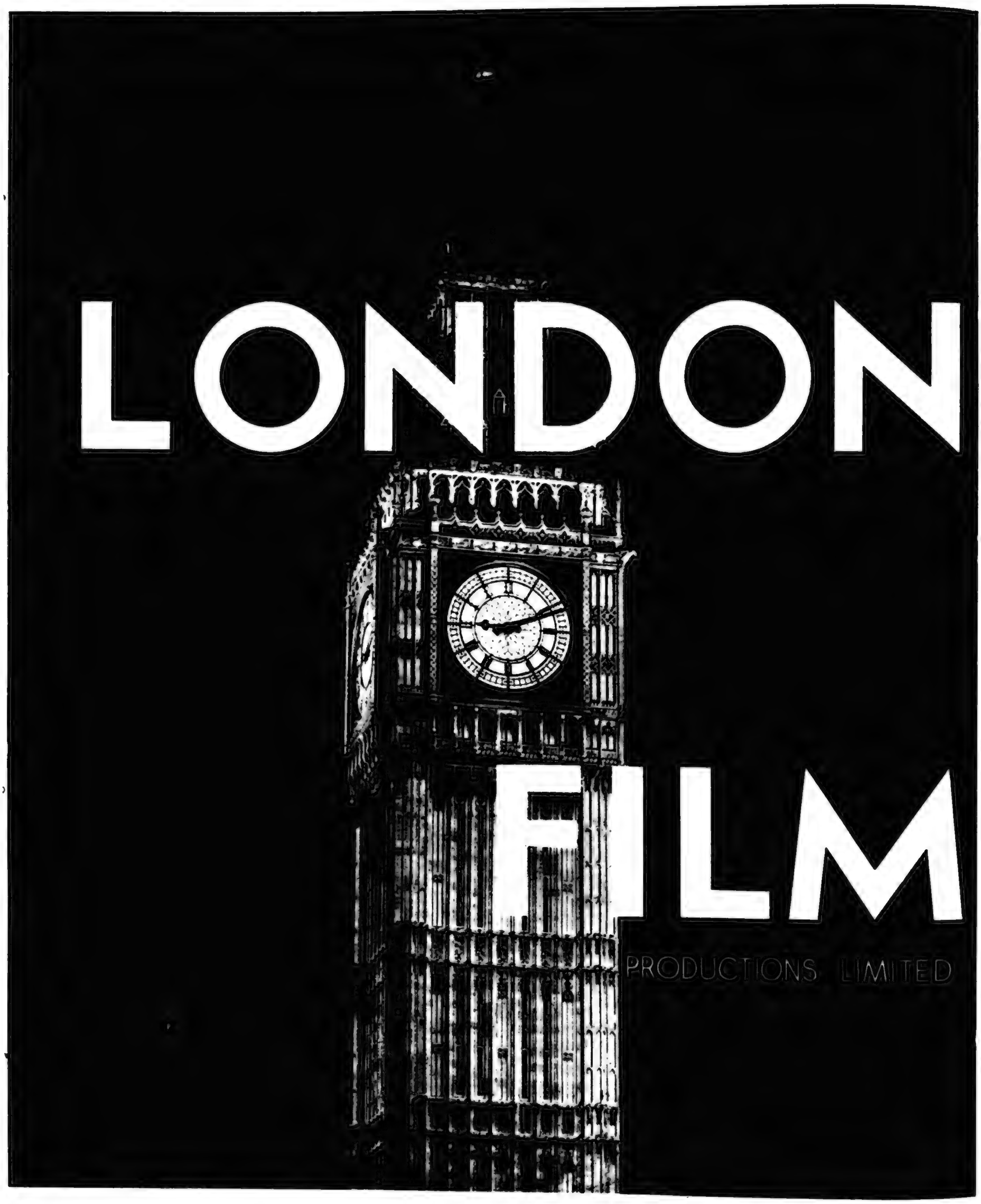
KING'S ENGLISH

LONDON TO THE CAPE IN FIFTEEN MINUTES

Released by

PATHE

THE HALL-MARK OF QUALITY


LONDON
FILM
PRODUCTIONS LIMITED

LONDON FILM PRODUCTIONS LTD.,
22, GROSVENOR STREET, LONDON, W.1.

WHAT THE PRESS THOUGHT OF THE FIRST TWO LONDON FILM PRODUCTIONS

SUNDAY EXPRESS :

MEN OF TO-MORROW.

"A British picture which challenges Hollywood's best . . . 'Men of Tomorrow' will find a niche in your collection of prize entertainment-pieces, whose number is pathetically small these days."

WEDDING REHEARSAL.

"Yet another challenge to Hollywood. This time a witty and gay satire on society weddings . . . dispels the canker of boredom."

DAILY EXPRESS :

MEN OF TO-MORROW.

"An exquisitely made British film for people of discrimination."

WEDDING REHEARSAL.

"Something new in British pictures. What servants see and hear through society key-holes. A hundred laughs . . . ."

DAILY TELEGRAPH :

MEN OF TO-MORROW.

"A film with intelligence, pictorial beauty and style. The Oxford atmosphere is perfect . . . ."

WEDDING REHEARSAL.

"A soufflé expertly directed by Alexander Korda with witty dialogue by Arthur Wimperis."

OBSERVER :

WEDDING REHEARSAL.

"Korda's direction is a very bright affair with plenty of frills and sophistication . . . ."

EVENING STANDARD :

MEN OF TO-MORROW.

"A sincerely distinguished and moving piece of work . . . ."

WEDDING REHEARSAL.

"Continuously amusing . . . ."

KINEMATOGRAPH WEEKLY :

WEDDING REHEARSAL.

"Light clever story, amusing and competent characterisation, bright satirical touches and polished direction."

MORNING POST :

MEN OF TO-MORROW.

"A film of an intelligence which we have long looked for, and sometimes hardly dared to hope for."

WEDDING REHEARSAL.

"I strongly recommend all picture-goers to see 'Wedding Rehearsal.'"

THE TIMES :

WEDDING REHEARSAL.

"This film is great fun."

EVENING NEWS :

MEN OF TO-MORROW.

"A bright milestone on the landscape of British pictures."

THE STAR :

MEN OF TO-MORROW.

"A first class film . . . ."

WEDDING REHEARSAL.

"First class light entertainment with laughs galore . . . ."

DAILY MAIL :

MEN OF TO-MORROW.

"Here we have a charming picture . . . ."

WEDDING REHEARSAL.

"A most enjoyable production, which sets a new standard of artistic policy in British talking pictures . . . ."

SUNDAY DESPATCH :

MEN OF TO-MORROW.

"Unfolded with such discretion and point that it held me as much as any picture which I have lately seen . . . ."

THE REFEREE :

WEDDING REHEARSAL.

"Alexander Korda's beautiful production at the New Gallery . . . Delightful comedy satire . . . ."

THE ERA :

MEN OF TO-MORROW.

"A landmark in film technique. This is one of the finest English pictures ever made . . . ."

WEDDING REHEARSAL.

"London Film Productions are to be congratulated on this film. General appeal 'excellent.'"

SUNDAY PICTORIAL :

MEN OF TO-MORROW.

"This is really the first film, made in this country, to make English scenery stand out like banners and trumpets. The direction by Leontine Sagan is exquisite in every smallest detail."

WEDDING REHEARSAL.

"Beautifully English. In 'Wedding Rehearsal' he has given us with pointed weight, a delectable picture of modern society in London. This is a clever picture . . . ."

DAILY HERALD :

MEN OF TO-MORROW.

"By some happy ordinance of fate, along comes a picture to restore my shaking faith in the future of our home production. This time it is 'Men of To-morrow,' a film which actually puts Oxford University life on the screen."

WEDDING REHEARSAL.

"Very smart airy comedy."

NEWS OF THE WORLD :

MEN OF TO-MORROW.

"'Men of To-morrow,' is a very good film indeed . . . ."

MANCHESTER GUARDIAN :

MEN OF TO-MORROW.

"Understanding and appreciation of University life are vibrant in every foot of photography and unusually intelligent dialogue—but more important than these is the unerring skill with which the director delineates the elation the discouragements and the waverings natural to youth . . . ."

THE CINEMA.

MEN OF TO-MORROW.

"Finely imaginative direction paints brilliant canvas of life in famous University. First class photography presents many superb exteriors of Magdalene College, Oxford streets and Thames reaches ; flawless recording and convincing interior settings . . . ."

WEDDING REHEARSAL.

"Extremely well acted by experienced cast, supported by charming and appealing newcomers. 'Different' production makes greatest appeal to sophisticated audiences."

DAILY FILM RENTER :

MEN OF TO-MORROW.

"A genuine addition to worth while British productions . . . ."

SUNDAY GRAPHIC :

WEDDING REHEARSAL.

"'Wedding Rehearsal' reveals a lightness of touch which is evidence of expert organisation in all departments . . . ."

SUNDAY CHRONICLE :

MEN OF TO-MORROW.

"'Men of To-morrow' is a work of irreproachable beauty and almost painful insight, so true is it in sentiment and tradition."

And NOW for these COMPLETED QUALITY PRODUCTIONS :

"THAT NIGHT IN LONDON"

Directed by ROWLAND V. LEE
with ROBERT DONAT, PEARL ARGYLE
and MILES MANDER

"COUNSEL'S OPINION"

Directed by ALAN DWAN
with HENRY KENDAL, BINNIE BARNES
and CYRIL MAUDE.

"CASH"

Directed by ZOLTAN KORDA
with
WENDY BARRIE *and* ROBERT DONAT.

"STRANGE EVIDENCE"

Directed by ROBERT MILTON
with FRANK VOSPER, LESLIE BANKS
and CAROL GOODNER.

AND

"THE GIRL FROM MAXIM'S"

Directed by ALEXANDER KORDA
with LESLIE HENSON, FRANCES DAY, GEORGE GROSSMITH,
LADY TREE, STANLEY HOLLOWAY
and a brilliant supporting cast.

LONDON FILM PRODUCTIONS,
22, GROSVENOR STREET, LONDON, W.1.

WESTERN ELECTRIC

In the few short years that talking pictures have been a practical proposition, Western Electric have made many firm friendships in the motion picture industry—among producers and exhibitors alike.

In 1933 we shall consolidate existing friendships and hope to extend the field of our contacts.

For our part we shall maintain the very high standard of workmanship and service, the enterprise in continually embracing new ideas which the cinema industry and the public have come to associate with our name.

To all engaged in the cinema trade we extend our best wishes for the coming year.

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TWICKENHAM WORKING BOTH DAY AND NIGHT

Hagen's Impressive Forward Programme

It can truthfully be said that Julius Hagen's unit at Twickenham goes from strength to strength. During the last year Twickenham Film studios have continued to turn out a series of feature films which have proved exceptionally popular, and among the renting concerns who commissioned pictures from this independent concern have been Radio, W. and F., Fox, M-G-M, A.P.D. and United Artists.

Hagen has, in fact, so many contracts to fulfil that his staff are now working at top pressure in day and night shifts, and will continue to do so for the next two months.

The Past Year

In a Monastery Garden was the first production to be made at Twickenham this year. Starring John Stuart with Joan Maude and Hugh Williams, the story was written by H. Fowler Mear to incorporate Ketelby's world-famous tune, and directed by Maurice Elvey. The A.P.D. Film Co. were the distributors.

A.P.D. Films also sponsored another Twickenham production, **When London Sleeps,** which has not yet had a full release, but is also likely to prove a good box-office.

W. and F. have had two pictures from Twickenham this year. The first was **The Chinese Puzzle,** in which that distinguished actor, Leon M. Lion, made a very successful talkie debut and repeated his stage triumph.

The Lodger, the second film, was considered by many of the critics to be Twickenham's best to date, and received a wonderful press. This production marked Ivor Novello's return to British pictures after his recent visit to Hollywood, and his wonderful performance was combined with those of Elizabeth Allan and A. W. Baskcomb and Maurice Elvey's inspired direction.

Technical Distinction

The Marriage Bond, an absorbing drama of family life, in which notable performances were recorded by Mary Newcomb, Guy Newall and Stewart Rome. Some fine hunting scenes were also greatly admired in this production, which was acclaimed as a British picture of technical and dramatic distinction.

The Face at the Window and **The World, the Flesh, and the Devil** were also made for Radio release. The latter is a virile melodrama, with first-rate acting from Harold Huth and S. Victor Stanley, and clever direction by George A. Cooper.

The Crooked Lady, an Eric Hakim production, made at Twickenham for M-G-M, met with great success both on its pre-release at the Empire and when shown throughout the country. George Graves, the famous comedian, made his first talkie appearance in this comedy-melodrama, while the cast included Isobel Elsom, Ursula Jeans, Austin Trevor, Alex Field and Edmund Willard. Leslie S. Hiscott directed.

Other films of varying footage have been delivered from Twickenham to the various renters during the year, and have without exception proved sound commercial bookings.

New Year's Big Programme

Twickenham Film Studios have a most varied and attractive programme of films already scheduled for 1933, and there is also promise of a great surprise from Julius Hagen in the near future.

Two productions for United Artists' release are now completed, and will shortly be Trade shown.

Puppets of Fate is described as a vivid melodrama, the scenes of which alternate between London and Cornwall. Among the excitements promised are a spectacular train smash, a glimpse of a coiners' den in Limehouse, and a murder on Dartmoor. Godfrey Tearle is the star, with Fred Groves, Isla Bevan and Russell Thorndike, in his first talkie. George Cooper has directed this picture.

The Shadow, a mystery thriller, with a terrific surprise climax, was also directed by George Cooper. Henry Kendall and Elizabeth Allan co-star, supported by Jeanne Stuart, Cyril Raymond, Viola Compton, Felix Aylmer and James Raglan.

The Lost Chord, a glamorous romance, introducing Sullivan's immortal melody, as well as other tunes of this famous English composer, commenced production at Twickenham during the first week in January, and stars Elizabeth Allan and John Stuart. Elizabeth Allan portrays a young mother and then her own daughter, and this will be her last British picture before her departure for Hollywood under contract to M-G-M. A.P.D. Films will distribute.

Ivor Novello's Second

I Lived With You is another production which is causing great anticipatory interest in the Trade. Ivor Novello's second starring vehicle, it will be a film version of his own play. This picture will be made early in the New Year for W. and F. release, and it is likely that many members of the stage cast will also appear in the film.

Novello will make yet a third picture for Hagen during the year, and negotiations are already in progress for a suitable subject.

Radio Pictures will release at least five more features from Twickenham early this year, of which two are now completed.

The Iron Stair is Rita's story of twin brothers, and provides an effective dual rôle for Henry Kendall, who is supported by Dorothy Boyd, A. Bromley Davenport, Steffi Duna and Michael Sherbrooke.

Called Back, Hugh Conway's famous novel, which has also been both play and silent film, is a fine drama, with scenes in London, Spain and Siberia. Franklyn Dyall has Sir Henry Irving's old part, and the cast includes Dorothy Boyd, Lester Matthews, Francis Sullivan, Anthony Ireland, Ian Fleming, Chick Farr and Ralph Truman. The film was directed by Reginald Denham and Jack Harris.

Contract Artistes and Technicians

Julius Hagen has now four artistes under contract to Twickenham. Elizabeth Allan, whom he will release next month in order that she may go to Hollywood under long-term contract, has been with his company for two years, and will be greatly missed.

Isla Bevan, the lovely young blonde, who has already had considerable success on stage and screen, will no doubt make up in no small measure for Miss Allan's departure. Frank Pettingell and S. Victor Stanley, two clever and experienced character actors, are also likely to be kept busy during the coming year.

On the technical side there are few changes; Hagen has kept practically the same staff round him since the inception of the company nearly four years ago. There is a notable addition in the permanent staff of George A. Cooper, who has recently done exceptionally good work as director, and Ernest Palmer, the clever young camera expert, has also been signed up.

With fine equipment, an efficient staff and Julius Hagen at the helm, Twickenham Film Studios look forward to a happy, busy and prosperous 1933.

The curious will naturally wonder what is the secret of the popularity of the Twickenham Film Studio, in face of which it is amusing to recall that carpers foretold the doom of the outfit when sound came, owing to its proximity to the railway line! That it was able to overcome a difficulty of that nature with ready ease is proof of the efficiency of the organisation.

Dual Recording System

The main studio consists of one big floor, 120 ft. long by 70 ft. wide, which has facilities for a further throw-back of about 50 ft. for exceptionally deep interior shots. The sound stage has been built inside the original building, and is heavily damped and completely enclosed. A monitoring booth was built alongside the studio, and overlooking it, in order to control the sound carried over the RCA equipment with which the building is wired.

Last year Hagen made another surprise move, when he took delivery of a Visatone mobile van, and so converted his studio into the first one in the country to operate a dual recording system. When not on location, the van is housed alongside the sound stage, so that the occupant is given the choice of two systems.

The Essential Departments

Directly leading off the main floor are such essential departments as cutting-rooms (equipped with moviola and everything modern and neat), processing-rooms, and so on. Dressing-rooms and executive offices lie just inside the main entrance, and only a few steps off the floor, while among the other facilities is a restaurant, with a commodious kitchen alongside.

In a remote corner of the big studio a section of the walls have been treated with plaster in roughcast fashion, and it is here that Cyril Stanborough, ace of still cameramen, poses and shoots his artistic studies. Nearby is the temporary "projection-room," screened off from the rest of the building, where rushes can be played over on completion.

Projection Theatre in Construction

This last-named department is shortly to be replaced by a new theatre, at present in course of construction. When completed, this will be a sumptuous chamber, with thick pile carpets, super-comfortable chairs and an effective ventilation system (in accordance with the County Council's dictates). It will be brightly decorated, and is to be complete with two machines and small movable screen.

Equipment used in the floor is headed by three of the latest and most up-to-date motion picture cameras. Lighting gear is split up as between 90 per cent. incandescent and the remainder arc equipment, of 110 or 240 volts. The equipment carries a peak load of 5,000 amp. In addition, there is an outfit of 220 volt, 3-phase, 50 cycles, carrying a load of 40 amp. for synchronous motors, etc. The electricity input is taken from the London and Home Counties joint supply.

Extensive Workshops

Outside the studio is an extensive lot, covering a large part of the three-acre site on which the studio stands, and this is frequently used for built-up exteriors, which can be very realistically faked. There has been some suggestion, it is understood, of erecting a second sound stage here, though the possibility is only remote.

On one side of the lot are the workshops. These are unusually extensive and can house a big working staff. Equipment includes all varieties of woodworking machinery as well as the appropriate tools in the adjoining plasterers' shop.

The whole outfit is a compact unit, but admirably equipped for its job of turning out consistently good product. It is of easy access, too, from the West End, either by road or by train.

Filming an intriguing scene for THE GIRL FROM MAXIM'S, English and French versions of which are being made by London Film Productions

LONDON FILMS FOLLOW UP EARLY SUCCESSES

Star Team of Players, Writers and Directors

FORMATION of London Film Productions in February last year, under the control of Alexander Korda, George Grossmith and Capt. A. C. N. Dixey, was regarded as one of the major developments of 1932 in studio history. Embarking from the beginning on building up a roster of its own players—most of whom were unknowns to be "groomed" for stardom—and signing up for its various departments a group of personalities whose names are respected in production circles, London Films gave early evidence of becoming a power to cope with. The fact that Alexander Korda was at its head was a further impressive point.

In these circumstances, the arrival of the company's initial production was naturally a keenly anticipated event, and the Trade showing in July of "Wedding Rehearsal," chaperoned by Ideal, fully proved the early hopes of the company. Since then further productions have been shown, all receiving most favourable receptions.

CAPT. A. C. N. DIXEY

The "Star System"

That no effort has been spared to bring together a fine team of scenarists, writers and directors is evidenced in the names of Lajos Biro, Arthur Wimperis, George Grossmith, Capt. Harry Graham, Anthony Gibbs, Miles Malleson and Oliver Baldwin, which head the list of writers and dialogists. In addition the names of Alexander Korda, Leontine Sagan, Rowland V. Lee, Robert Milton, and Alan Dwan, all world-famous directors, are a factor to be considered.

Then again, not only have brilliant English casts been assembled, but the young players signed up on long contract by London Films have all given evidence of high talent. The group includes Merle Oberon, Wendy Barrie, Diana Napier, Joan Gardner and Robert Donat.

The First Showings

The following films have already been completed and shown:—

Wedding Rehearsal: Directed by Korda, from a story by Lajos Biro, the film was remarkable for its powerful cast, which included Roland Young, Lady Tree, George Grossmith, John Loder, Edmund Breon and Maurice Evans, as well as several of the new stars. A brilliantly directed picture, with first-class technical qualities, it also contained a pleasing number of characteristic English backgrounds. Ideal Films are its distributors.

Men of To-morrow: Notable point about this production was the fact that it was directed by Leontine Sagan, the German woman expert, whose "Maedchen in Uniform" brought her immediate fame. A story of university life, with authentic Oxford settings to distinguish it, it had in its cast Emlyn Williams, Maurice Braddell, and two of the company's budding stars. Paramount distributed.

That Night in London: Another picture distributed by Paramount, this also contained many pleasing glimpses of England. It was directed by Rowland V. Lee, the American director, and had in its cast Miles Mander, Robert Donat and Pearl Argyle.

English, French, and German

The ambitious schedule for 1933 is headed by several films in the final stages of completion, and the forward programme contains several attractive subjects:—

The Girl from Maxim's: English and French versions of this picture are being made in Paris under the direction of Alexander Korda. Taken from a famous French comedy, it has, in its English version, such big names as Leslie Henson, Stanley Holloway, George Grossmith, Lady Tree, Frances Day and others, and it should soon be ready for showing.

Wife in Pawn: Originally titled "The Dance of the Witches," this picture has been directed by Robert Milton, another eminent American. Its cast includes Leslie Banks, George Curzon, Frank Vosper, Haidee Wright, Norah Baring and Carol Goodner.

Cash: With a scenario by Anthony Gibbs, this film will be made in English and French versions. Robert Donat and Wendy Barrie are to head the cast.

Counsel's Opinion: As already announced in the *Kine*, Alan Dwan, another American director, is to make this picture version of the London stage success. Arthur Wimperis has written the dialogue, and the film is being made at the B. and D. Studios.

A Jungle Picture

Other forthcoming productions will include **Wings Over the Jungle**, a jungle picture with an unusual plot; two German and English productions, starring Elisabeth Bergner, a famous German actress, and directed by Dr. Paul Czinner; **A Gust of Wind,** a French picture; **Breach of Promise; Night Boat Express,** another French picture; and an untitled production from a story by Lajos Biro, who wrote the original of "Wedding Rehearsal."

NETTLEFOLD RENOVATES WALTON STUDIOS

First Unit to Instal High Fidelity Recording

Archibald Nettlefold, who has reconditioned his Walton Studios.

FATHER THAMES has, apparently, a strong fascination for the British producer of motion pictures, as evidenced by the fact that no fewer than four independent studios now stand on or adjacent to its banks. The fact depends, no doubt, on the beautiful natural scenery that the Thames Valley boasts and in the value of the river itself as a background for films.

But in spite of the rusticity of their surroundings, all these units are within easy reach of the metropolis—even the Nettlefold studio at Walton-on-Thames, which is the farthest out. Either by fast train from Waterloo or by a straightforward road route, this studio can be reached half an hour after leaving the West End.

The studio is within easy reach of river, pastoral and hill scenery. Hampton Court, Kew Gardens, Bushey and Richmond parks, Brooklands motor track and three popular racecourses are all within easy reach of the studio.

Where Hepworth Filmed

The Walton outfit, it is interesting to recall, was the original Hepworth studio, and before the advent of sound consisted of two glass-roofed stages. At that time it had been intended to make these floors the nucleus of a group of six, but the coming of sound threw all those plans out of court. On the demise of the silent film the two stages were thrown into one, giving a floor area of 100 ft. by 50 ft., and RCA recording equipment was installed.

Now, on the return of Archibald Nettlefold from America, where he has made a close study of production methods, the studio has again been overhauled, and presents a unit built to the best American standards. The principal innovation is the new recording apparatus, which takes the form of the RCA High Fidelty outfit, and which is at present the only installation of its type in any British production plant.

Móbile Sound Unit

The recording outfit has been designed for universal use—for interior or exterior work or for post-recording. It includes a recorder, a film phonograph, a special reproducer, and the necessary generator equipment, and is built on to a mobile Ford truck. The actual recorder camera and amplifier are located in a specially constructed Eccles caravan, divided into two sections, one containing the mixer panel and monitoring gear, and the other the recorder camera and generator switchgear.

The actual generator is carried on the truck which draws the caravan, and is driven by a bank of accumulators charged from a generator coupled to a Stewart Turner two-stroke motor.

For studio work, current is taken from the local supply company's mains through the studio sub-station, and comes to the plant at 110 and 220 50-cycle A.C. All the RCA equipment in the studio is master controlled for speed by a Stiltson motor, which allows the recordist to mix into the recorder from three sound tracks, if necessary. To accomplish this, the recording head and the two sound heads in the projection theatre are called into use. At Walton, post-recording is done in a separate theatre from the normal sound theatre, the former being one of the new departments just introduced.

Ample Lighting Equipment

Other improvements introduced by Mr. Nettlefold include the complete overhaul of the general equipment and the installation of lighting apparatus of the most up-to-date nature. It is one of the claims of the studio that it possesses a bigger allowance of such equipment than any other single unit studio in this country.

No fewer than four cameras are included in the apparatus available, and the equipment is designed to handle all four of them at once, should the need arise.

Greater accommodation for personnel is another feature of the new Nettlefold studio. As well as the post-recording theatre, new quarters have been built for cameramen and for the art director. The studio has, of course, always possessed its own plaster and woodwork shops, as well as all processing departments.

Interior accommodation of the Walton studio includes centrally heated dressing-rooms, a well-stocked "prop." room, a large rest room and a restaurant. On the ground floor are the spacious and well-lit cutting rooms, and the other departments outlined above.

The projection room, situated apart from the main building, is one of the largest attached to any studio, having a throw of 55 ft.

—1932 Productions

Although formerly running its own successful production unit, Archibald Nettlefold has lately been content to carry on the studio as a facility for independent companies. As such it has been used during the past year by such companies as Sterling Films, Langham Productions, W.P. Films and others, among the films made on the Walton stage during 1932 being "Men of Steel," "Her First Affaire" and "The Return of Raffles." Though he has no immediate intention of returning to production, Mr. Nettlefold states that such a step is within the bounds of possibility.

Eric Langton, Studio Manager

The studio is managed by Eric Langton, who has for his sound recorder Michael Rose and for his chief cameraman Geoffrey Faithful. W. G. Saunders is art director, and W. Bowden chief electrician.

B. and D.'s Three Big Stages at Elstree

Only British Studio Equipped with Western Electric Recording

A DISTINCTION enjoyed by the British and Dominions studios at Boreham Wood, Elstree, is that this is the only British production unit equipped with Western Electric recording apparatus—and the most recent noiseless equipment at that. For that reason, high claims are made for the sound part of pictures issuing from B. and D.

Until just over a year ago, the company's plant included only two sound stages, but so great had the call on the studio become that in October 1931 it was decided to add a third. Hectic things happened within the buildings from that time onwards, and by the middle of December in the same year the new addition was completed, planned on the most up-to-date lines of any sound studio anywhere and equipped with plant of the most modern type.

Rockwool Insulation

Each of the stages is approximately 100 ft. long and 75 ft. wide, so that in all the studio can boast of about 22,000 sq. ft. of floor space. Though the three stages are built alongside of each other and all built within the main structure, each is isolated from the others and completely insulated from the outer shell of the building, with the main roof several feet away from the ceiling without any structural link existing between the two. Even the foundations of the studio are insulated to avoid vibrations.

Further to ensure that each stage should be sound-proof, each is built as a separate unit, a space of several feet dividing it from the next, while the interior walls are coated with rockwool—a mineral product containing asbestos. This is several inches thick and is held in place by a sheet of muslin covered by wire netting. The ceilings are treated in the same way.

Incandescent projector lamps are used throughout the studio in place of the old spluttering arcs, though arcs are still used occasionally for special effects—particularly effects of sunlight.

Intricate Monitor System

All the stages are equipped with Western Electric noiseless recording, controlled from the monitor room located on the second-floor and having a large bay-window projecting into the main studio, from which the control engineer can easily see what is being done on the stage. A small loudspeaker beneath the bay is worked by a microphone on the control table, so that the recordist, sitting at this table, can talk to the sound engineers working below.

While speech and sounds picked up by the microphone on the set are being recorded, they are at the same time being relayed, exactly as recorded, through a loudspeaker in the monitor room. Since the monitor room is specially constructed to reproduce exactly the acoustic conditions of a 2,000-seater cinema, the control operator can judge exactly what any "take" will sound like when it is eventually heard by the public.

The Patch Panel

In the monitor room is a device known as the "patch panel," which has a hundred and thirty-two pairs of connections, and enables the various parts of the recording mechanism throughout the building to be linked up as desired. There are three monitor rooms, one for each stage, and, consequently, three patch panels, which are together controlled by one grand patch panel in another part of the studio.

Underneath each monitor room is a projection booth, allowing films to be projected into the studio, for the purpose of synchronisation of musical accompaniments after ordinary shooting of the film has been finished.

The workshops stand as a compact group of buildings, quite apart from the studio block. The carpenters' shop, with its area of 16,800 sq. ft., is over twice the size of the sound stages. Adjacent to this shop are the plasterers' shop and paint and electricians' departments.

Henry Edwards, who is producing at the B. and D. Studios for Paramount

Commodious Dressing Rooms

Adjacent to the sound stages are the crowd dressing rooms—two enormous chambers with a long table right down the centre, with a series of mirrors and separate lights for make-up purposes. Bathrooms are also provided for the crowds.

In addition, there are six star dressing rooms and eighteen dressing rooms for supporting players, while the women's wardrobe and men's wardrobe departments are to be found near at hand. A very extensive property department lies alongside, where every conceivable and inconceivable article for use in achieving film realism is kept and classified.

Three cutting rooms, with facilities for cutting twelve pictures simultaneously, lie next to the main projection theatre—a spacious, heavily curtained hall where the day's "rushes" may be run through under ideal conditions. So pressing were the demands upon this theatre that two subsidiary theatres have now been added.

Oil-Fuel Boilers

Nearby are the power room, where the frequency of the incoming power is transformed to meet the requirements of the studio equipment, and the battery room, where ranks and ranks of accumulators supply current for the recording microphones, and then the boiler house—another studio appointment of which B. and D. are proud.

The boilers are run on oil fuel, five tons of which are held in a vast container, and they make it possible to supply hot water throughout the studio and keep it heated in winter time by an intricate hot-air system, depending upon a network of great pipes with outlets in all rooms and in every part of the studio.

One of the sound stages is on a ten-year lease to Paramount British, and the other two are working at continuous pressure, with several productions interlocking at a time.

The controlling genius of British and Dominions is Hubert T. Marsh, who took charge of the reorganisation of the company several years ago and set it on the road to its present prosperity. At the studio end he has Herbert Wilcox, director of productions, taking very efficient charge, with H. Coward as studio manager. L. E. Overton is chief recordist, Bert Heathcoat is chief electrician, F. A. Young chief cameraman, and L. P. Williams art director.

Denison Clift, who has been signed by British Lion.

TEN SPECIALS FROM BRITISH LION

AN independent unit with a reputation for turning out product of uniform quality, the British Lion Studios at Beaconsfield have given evidence of their capabilities in the past year with a list of highly successful pictures. Not only have they sponsored their own product, but their agreement with Gainsborough permits them to make pictures for Gaumont-British, and the floor is also frequently used by independent concerns.

A high pressure has been maintained at Beaconsfield during the past twelve months, and there is every indication that 1933 will be even busier. Among productions coming off its floor last year, the following subjects struck a high note of excellence all round:—

The Frightened Lady, with Belle Chrystall, Cathleen Nesbitt, Norman McKinnell, Gordon Harker, and Emlyn Williams; **Whiteface,** starring Norman McKinnell, Nora Swinburne, Gordon Harker, Hugh Williams, Leslie Perrins, and Renee Gadd; **The Flying Squad,** featuring Harold Huth, Carol Goodner, Harry Wilcoxon and Campbell Gullan; **There Goes the Bride,** the outstanding musical feature, starring Jessie Matthews and Owen Nares, and **Sally Bishop,** the E. Temple Thurston film with Joan Barry and Harold Huth.

Two to Begin With

New Year product from the British Lion Studios leads off with two newly-completed subjects, both of which the Trade will see very shortly:—

King of the Ritz, a big musical feature, under the direction of Carmine Gallone, presents Stanley Lupino, who recently made a hit in the comedy, "Sleepless Nights." The supporting cast includes Betty Stockfield, Gina Malo, Hugh Wakefield, Gibb McLaughlin, Henry Kendall and Harry Milton.

Yes, Madam, is a scintillating comedy directed by Leslie Hiscott, now signed up under contract to British Lion. The cast is headed by Kay Hammond, Frank Pettingell, Harold French, Peter Haddon and Muriel Aked.

Two Important Assignments

Denison Clift, one of Hollywood's prominent writers and directors, has been signed to write and direct for British Lion. His first picture, which is scheduled for production early in the New Year, will be a special, tentatively entitled **Warn All London.** Mr. Clift, who has just returned from America, was responsible for the direction of several important American pictures.

Another well-known personality in the Trade to come under the British Lion banner is Leslie S. Hiscott, director of a large number of big British successes. Mr. Hiscott is under contract to British Lion to make five pictures in 1933, and his first will be **A Passport to Paradise,** which is to go into production this month.

Special for Maisie Gay

Maisie Gay, who scored such a success as the inefficient charlady in "To Oblige a Lady" and "The Old Man," is to be featured in a special now being written for British Lion by Clifford Grey, who was responsible for the story of "Rome Express."

In addition to ten special features, of which those given above are the first, a large number of shorts are scheduled which will include musical variety acts, comedies, and comedy-drama.

To cope with this big programme of features and shorts extensive alterations and additions will be started almost immediately at the Lion Studios.

"THE BLARNEY STONE"

Final Stages at Boreham Wood

Tom Walls has just finished working on one of the highlights of "The Blarney Stone," which is now nearing the final stages at the B. and D. studios at Boreham Wood.

The scene in question represented a house-warming held by Tim Fitzgerald, the character played by Tom Walls, in his new Park Lane mansion, acquired as a symbol of his success after a year of phenomenal activity in the city.

The grand staircase figures very prominently in the action of "The Blarney Stone," since Tom Walls and Anne Grey conduct a whirlwind quarrel between the roof garden and the ground floor, and their pell-mell descent is made viâ this staircase.

1932

JULIUS HAGEN

"THE CHINESE PUZZLE"

"THE CROOKED LADY"

IVOR NOVELLO *in* "THE LODGER"

1933!

THE TEDDINGTON STUDIOS

EFFICIENT EQUIPMENT FOR RAPID PRODUCTION

ABOUT eighteen months ago the new Warner Bros.-First National British production company took over from Teddington Film Studios the buildings at Teddington which had been reconstructed and enlarged by them. Teddington Film Studios was the project of Henry Edwards, the popular British film actor and director, and his improvements included the addition of a second stage, built specially for sound, the damping of the existing stage, installation of RCA recording equipment and provision of a big generator plant.

The studios themselves stand within the grounds of a charming old mansion, whose frontage goes right down to the river Thames, and make use of many of the buildings—stables, outhouses, etc.—that were among the appurtenances of the house. The mansion itself was also introduced into the scheme of things, parts being converted into offices, and the remainder left as a dwelling.

Twenty-six Films in a Year

It can be seen, therefore, that the outfit offered an attractive proposition to a production unit of the calibre of Warner Bros.-First National, which needed a small, compact studio in which to produce popular films for the home market. As soon as the buildings were taken over, Irving Asher was brought over from the company's Hollywood studios and placed in charge. Living in part of the old mansion, he is always on the spot and has supervised the whole of the output, which comprised the surprising total in the first year of 26 productions. As only one picture has been shot at a time, it will be realised that the studio has been continuously active

Two Sound Stages

The two sound stages are each 75 ft. long and 55 ft. wide, with the new one 40 ft. high and the old one very little less. They are separated by folding sound-proof doors, which can be folded back to transform them into one huge stage 130 ft. long. Inside the new stage is a glass-lined tank 22 ft. by 16 ft. 6 in. and 7 ft. 6 in. deep, while each stage has its own small trap as well.

Grouped alongside the stages are the various departments essential to the complete production plant. On one side the electricians' shop and battery room stand adjacent to the projection theatre and operating booth. At the end, the old stables of the mansion have been converted into a large scenery dock, with high sliding doors communicating with "A" floor.

Modern Cutting Department

Next to this dock, again, is the art director's department, with paint store, stills-room and dark-room just beyond. A corridor connects these departments with the old house yard, the outbuildings on one side of which have been ingeniously converted into negative and positive cutting-rooms. The equipment here is of the most modern type, including a moviola and synchronous winders.

In the main studio block again, is a suite of dressing-rooms, fitted up with every toilet accessory, and facing them are further directors' and producers' offices. Two property rooms, a camera-room and a loading-room complete the appurtenances here.

Inside the mansion itself is, of course, further accommodation for artistes as well as for members of the executive staff.

Isolated Power Plant

The power plant stands in an isolated position in the grounds, and is in no danger of giving trouble through vibration. The lighting equipment, mostly transported from the Hollywood studios, is of the most up-to-date kind, as also are the cameras.

The studio grounds, of five acres, provide ample facilities for exterior shots of the most effective pictorial nature, and the sturdy old mansion itself makes a fine background. A charming river frontage of 150 ft. is a further asset that has been put to excellent use.

British Man-power

The executive staff under Irving Asher at Teddington is certainly small, but is none the less capable of steady output. A. M. Salomon, from Hollywood, is the studio manager, but otherwise the staff is all-British. George Groves, the sound supervisor, has had great experience in America, and he has under him Leslie Murray and H. C. Pearson as recordists.

Basil Emmott and Ian Atkins handle the cameras, and the film editors are Terry Morse, S. Simmonds and Al Barnes. Mrs. I. M. Boyd is in charge of the scenario department, and G. H. Ward is the art director.

IRVING ASHER

Irving Asher, managing director of Warner Bros. First National Productions, and who is also in charge of all the company's European activities, in an outline of his plans for the current year, says. "Our production year does not commence until April, but for the purpose of this issue I can say that during 1933 we shall produce about twenty-five pictures at Teddington.

"We have completed a year of activity which I feel has undoubtedly proved to have been an important stride in the march of British production. This has been due to several definite factors, the chief of which I feel has been the enhanced technical values and greater care shown in the choice of stars and supporting casts, stories and directors.

Developing Talent

"It has been my aim," says Mr. Asher, "ever since we opened at Teddington, to find British acting, technical and general studio talent. I think I have been the first British producer to sign to a long term contract an unknown young British actress with no previous screen experience. This girl was Joan Marion, who has so far justified the hopes I had of her An original story to suit her personality and histrionic ability was specially written, and the picture, **Out of the Past**, for which the young British director, Leslie Hiscott, was engaged, has been completed. It proves, that provided we can find or have written the right material for Joan Marion, she will become a definite asset to the British screen.

"I am determined to follow, more or less, the 'star system,' as it is called in Hollywood, and by this means to build up a roster of British actors and actresses, who will be seen regularly in the pictures we produce at Teddington.

THE IDEAL COMBINATION IN PRODUCTION

TEMPLE THURSTON AMAZED AT ABSENCE OF AUTHORSHIP

BEING an author, I am naturally most conscious of the film from the author's point of view. The artiste's mind will concentrate upon the acting. The director's upon production. The cameraman's upon lighting and the sense of colour in the scene. And when one asks oneself what is the public's point of view, I fancy it can be summed up in two words. The story. Without a good story, the fine acting of the star and the superlative direction of the producer do not make for the big success. It is the same in the theatre.

When Authorship is Absent

The more one realises this, the more one must feel amazed at the absence of authorship in the majority of films. It seems—as is often the case—that the story is put together by a haphazard process which leaves too much to chance upon the floor.

The ideal person for making a film is the author-producer. He tells his story directly in the medium. René Clair is an example. But how often is he to be found?

A Happy Combination

In working with Henry Edwards at the British and Dominions studios, it seems to me I have found a combination which is nearer that the next best thing. A director who is so in touch and sympathy with his author that the work of one merges into the other and becomes a complete expression of the story to be told. The fortunate result of this, I believe, will be seen in the two films, "Discord" and "Driven," which I have written and Mr. Edwards has produced for Paramount British.

In Silent Days

Mr. Edwards and I were associated many years ago in silent films done at the Hepworth studios. In the construction of a story he knows what he needs as the producer and what I want as the author. The result is not clash and discord, as so many authors tell me they find with their work in the studios, but combination. Many an author has been to Hollywood and not a line of his script has been used. It has been mutilated in the studio. Such conflict cannot produce good results. With Mr. Edwards, I feel, as an author, I am being given the author's chance to tell his story, and with me, I believe, he does not feel that his province is being encroached upon.

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PICTURES FROM BRITISH FILMS

Isla Bevan repeats herself to Fred Groves in PUPPETS OF FATE (A.R.P.)

George Clarke in HERE'S GEORGE, the Tom Arnold production, released by P.D.C. and made at the Stoll Studios

Winna Winfried,• the Teddington Continental recruit, as she appears in NAUGHTY CINDERELLA

Nellie Wallace as a charlady in THE WISHBONE, a Sound-City production

Scenes from some of B.I.P's 1932 productions. (1.) Nancy Brown and Garry Marsh in MAID OF THE MOUNTAINS. (2.) Anne Grey, Maurice Colborne and Barry Jones in ARMS AND THE MAN. (3.) Lester Matthews, Dorothy Bartlam and Kathleen O'Regan in FIRES OF FATE. (4.) Bobby Howes in FOR THE LOVE OF MIKE. (5.) Gene Gerrard and Jane Carr in LET ME EXPLAIN DEAR. (6.) Kid Berg and Judy Kelly in MONEY TALKS. 7. Benita Hume and Sir Gerald du Maurier in LORD CAMBER'S LADIES and Stanley Lupino and Polly Walker in SLEEPLESS NIGHTS

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Dear Mr. Nettlefold,

Having reached the end of my production, "Her First Affaire," I wish to extend to you and your organisation my sincere appreciation. In 23 years of production at Hollywood and in New York, I have never encountered a more efficient and co-operative unit than yours. England is on the threshold of a great motion picture future . . . . . I hope never to have to use any other studio in England.

Sincerely Yours,

ALLAN DWAN.

Some Recent Productions

"MEN OF STEEL"

Directed by GEORGE KING — Released by UNITED ARTISTS

"AFTER DARK"

Directed by ALBERT PARKER — Released by FOX

"THE RETURN OF RAFFLES"

Directed by MANSFIELD MARKHAM — Released by W. & P. FILMS

"HER FIRST AFFAIRE"

Directed by ALLAN DWAN — Released by STERLING FILM

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DEVELOPMENTS AT SOUND CITY

Completing a New Modern Studio

EXTERIOR FACILITIES IN NATURAL PARK SITE

THE newest British production unit—Sound City—was only opened in the spring of last year, but since then has turned out a number of pictures, varying in length from the single-reel subject to the full-length feature.

In facilities for exterior work, these studios at Littleton Park, Shepperton, which are situated in one of the finest sites for the making of sound films in the world, and which are also placed within easy access both by road and electric train service of the metropolis, are fortunate in possessing a long frontage to the River Ash, which flows through the grounds, and has also ornamental lawns, gardens, long sweeping drives and wood and pastureland, in which almost any type of picture can be produced. Full use has already been made of these in the films already shot, while A.R.P. also found them invaluable for exteriors for their latest production, "Three Men in a Boat."

All Facilities on the Spot

An encampment was erected on one of the banks of the river, and a fair, with swings, cocoanut shies, and all the usual side-shows on one of the lawns. Electric power was obtained from the Diesel engines installed by Ruston Hornsby in April this year. Besides this, all equipment, dressing-rooms, theatre, cutting-rooms and the other usual studio facilities, including restaurant and rest-rooms, were available on the spot, being found inside the mansion.

The selection by Norman Loudon, chairman and managing director, of this site was prompted by an appreciation of the demands of modern picture making. With such a variety of locations to hand it would be possible for production units to remain under executive supervision while on location on the home lot and would have all the essential facilities—power, money equipment, accommodation, to hand. In this way production expenses would be very considerably reduced. Another advantage foreseen was the ability to employ exterior lots as semi-permanent features which might be utilised as and when necessary by other producers, as is customary in Hollywood.

When the studios are not in use the current for projectors, workshops and office lighting is supplied by a three-cylinder high-speed plant direct coupled to a 17 kw. generator. Electricity for exterior lighting is available round the studio for a radius of over 500 yards.

The present studio measures 70 ft. by 42 ft., and is equipped with the latest incandescent lighting, besides 75 amp. arc spots, and a 700 mm. 160 amp. Kandem arc illuminator. The lighting is controlled from a movable panel on the floor, while the ventilating fans, red lights and silence bells are operated from the monitoring booth.

In the executive block of offices, which was formerly the mansion, there are thirty bedrooms, fifteen of which have their own bathrooms. These bedrooms are frequently used by artists and directors when shooting concludes late at night and work is scheduled to commence early the following morning.

Sound recording is by means of the Marconi Visatone Sound Recording System, mounted on a Rolls Royce chassis, with its batteries, alternator, etc. When recording in the studio, monitoring is carried on from a roving booth on the floor of the studio, with a loud speaker for listening.

Visatone Recording

The Visatone system uses a four-stage transformer coupled amplifier, giving three separate outputs. One of these operates the monitor loud speaker, one the visual volume control mounted on the mixer, and the third operates the recording oscillograph, which is of dry pattern specially designed for the work by Captain H. J. Round.

The mixer panel allows provision for three microphone inputs. Mounted on it also is the visual volume control, which is of unique design and consists of an oscillograph fed with rectified impulses. The mixer, complete with microphone polarising batteries, is of portable type, and can be carried comfortably by one man.

Modern Cutting Equipment

Cutting rooms—positive and negative—are commodious and well-equipped. Operation of sound moviola, synchronisers, rewinders, and turntables is by electricity. The turntables are fitted with large motors and controlled by foot-operated rheostats, so leaving both hands free for turning the film. The centres on synchronisers and rewinders in the cutting rooms and projection box are interchangeable.

The New Studio

The new sound stage is now built and completed, and is one of the largest in the country. The architects are Robert Atkinson and A. F. B. Anderson, who are responsible for the A.R.P. studio.

Correct Acoustics

Correct acoustical treatment will be obtained by spraying floculant asbestos, with a mixture of gum, on all the walls to a thickness of two inches. This is then covered with muslin and chicken wire. This is the first time that such a process has been used in a film studio, and it is the outcome of experiments recently carried out by the London Underground Company. The roof is lined with large sheets of thatchboard, two inches thick, and covered with two layers of asphalt on the outside. This is proof against all air sounds.

Additional treatment is being given to the roof by hanging festoons of eel grass quilting over 50 per cent. of the roof surface; this quilting being hung in four thicknesses and covered with wire netting. Eel grass is extremely difficult to obtain in this country, being only used for sound proofing, and special consignments had to be sent over from Holland.

The idea behind the acoustical treatment has been, not to obtain a studio that is absolutely "dead," but one that will record sound with a good deal of "life" in it, and particularly to obtain the curve of sound absorption in which the low notes will be absorbed equally, or nearly so, with the high notes.

Treatment by Newall's

The whole of the acoustic treatment, including the asbestos spraying of the walls, sound-proofing of the roof and door linings and the quilt treatment of the ceiling, was carried out by Newall's Acoustic Products, Ltd., of Armley, Leeds, whose achievements in sound insulation are well known to the construction side of the Trade.

Carpenters in New Workshops

Owing to pressure of work on current productions, the carpenters have moved into the new block of workshops. This block comprises scenic stores, carpenters', painters' and plasterers' shops, timber store, art director's offices, etc., and covers an area of 6,000 sq. ft. The latest woodworking machinery, driven by electric motors, is installed. Sets are being constructed in here for the current Nellie Wallace production, and bricks, paving stones, doors and shop windows for a realistic street set in the grounds, which will be permanent.

Dressing-room Block

Connected by corridors with the new studio is a new dressing-room block, containing accommodation for about 70 people. The structure is completed, and, within a few days, special interior features should be installed. One of these is the make-up and dressing tables that will contain vertical and horizontal mirrors to enable the artistes to study the many facial angles while making up.

It is intended to add further stages in course of time, each of which will be served by a portable Visatone recording outfit.

"Ruston" Fuel Oil Engines

The whole of the electricity used in Sound City is generated by dynamos coupled to the fuel oil engines supplied and manufactured by Ruston and Hornsby, Ltd. This is the second film studio equipped with "Rustone" engines in the London area, in addition to a large number of kinemas throughout the country.

It was found on investigation that the cost of purchased electricity was prohibitive, compared with the very low cost of generating current with oil engine plant, due largely to the fact that high peak loads occur in the film studio which increase the cost of electricity to an enormous extent when it is charged for on a maximum demand basis.

Two engines are installed, the larger being a "Ruston" Mark 8 v.e.r., 8 cylinder, 440 b.h.p. vertical engine direct coupled to a 3-wire D.C. generator. This engine is used for carrying the main studio loads. The general service lighting throughout the studio offices is supplied by the "Ruston" Mark 3 j.p., three cylinder 27 b.h.p. vertical engine, also coupled to a 3-wire D.C. generator. Both generators are fitted with static balancers, capable of dealing with an out-of-balance load up to 25 per cent. The engines are totally enclosed, and are remarkably quiet and vibrationless in operation, rendering them very suitable for the work they have to perform, as, of course, interference from noise or vibration during the taking of sound films would be fatal for their success.

A further Diesel engine will be installed for further power for the new studio unit.

Normal Speed in 30 Seconds

The site has lent itself admirably to the installation of oil engine plant; a large water tank, which had at one time supplied the mansion with water, has been utilised for cooling the engines. Its capacity is sufficient to cater for the installation

(Continued on page 126.)

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THE CAMERA EQUIPMENT AT SOUND CITY, IS OF COURSE, the LATEST CAMERA, BLIMP, and RUN-TRUCK by

VINTEN

Spraying Newall's flocculent asbestos, similar to that employed at Sound City, on the walls of the Underground

of further plant when the load has increased beyond the output of the existing engines.

Starting is effected by means of compressed air taken from an air receiver charged by a compressor driven from the smaller engine, and both engines start immediately from cold and are running at their normal speed, ready to carry full load, within 30 seconds of the starting lever being placed in position.

All-British Camera Outfit

It was only natural, when selecting camera equipment, that the Sound City authorities should make the new Vinten model " H " all-British outfit their choice. Introduced to the Trade early last year, this camera soon proved itself an efficiently constructed job, and shows how this country can still compete with America and the Continent in the manufacture of such equipment.

A detailed description of the outfit has already appeared in the *Kine.*, but briefly its features include new and ingenious methods of ensuring silence in running, focussing, and extreme mobility by reason of the run truck on which it is mounted. The camera is mounted on an improved Vinten Gyro tripod, but can be taken off and mounted on a set of " Baby " legs when desired.

Lightweight Blimp

Lightness of weight is another of its prime advantages. The camera itself, complete with lenses, weighs 26 lb., the gyroscopic tripod 32 lb., and the " Baby " legs 12 lb. The blimp, which is effective for a mike placed within 2 ft. of the camera, weighs only 70 lb.; it gives full control of the camera when the lid is closed, and a view of the picture in the gate can be seen through the eye-piece when the blimp is closed.

The run truck gives taking positions between 3 ft. 8 in. in height and 6 ft., contracts to give a wheelbase of 3 ft. 6 in., or extends to give full stability. It has four adjustable floor feet, two adjustable feet, twin steering, a large pan and tilting head (with either gear or joystick control), and a microphone boom among its other equipment. A low platform on castors, with levelling jacks and telescopic bracket to carry the tilting and panning head, permits the blimp to be worked from floor level up to the low level of the run truck.

Film Printing by Bestlab

In the selection of a service for film printing, Sound City had not far to look, the name of Bestlab automatically recommending George Humphries and Co. This company's famous laboratories have handled the whole of the negative developing and positive film printing for the studio, and have done since it first went into operation early last year.

(Continued at foot of next Col.)

This means that George Humphries and Co. are now handling a big proportion of the productions of independent units now being made in this country.

FIRST YEAR'S PRODUCTION AT SOUND CITY

Six Full Length Features in Seven Months

IN spite of only having facilities of a temporary nature, Sound City has a good record to point to over its first seven or eight months of working. Not only have a round half dozen feature-length productions been turned out, but several high-class shorts have been made. The floor has also been used for independent filming and the making of short commercial product.

Of the entertainment films made in 1932, the most outstanding were undoubtedly " Reunion " and " Watch Beverley." The former, made for M-G-M release, featured Stewart Rome in an all-male cast and received excellent notices when played as second feature to " Grand Hotel " at the Palace recently. " Reunion " was the first of a series of six to be made for M-G-M.

Henry Kendall Featured

" Watch Beverley," a seven-reeler, based on a story by Cyril Campion, is being released by Butcher's Film Service this month. Its cast includes Henry Kendall, Dorothy Bartlam and Francis X. Bushman, jun., and it was directed by Arthur Maude. The picture also had a good reception at its Trade show.

A large part of the exterior work on the A.R.P. production, " Three Men in a Boat," was done in the grounds of Sound City and using the company's facilities.

Nellie Wallace's First

" Side Streets," by Philip Godfrey, and directed by Ivar Campbell, is another 1932 production. It is a comedy-drama featuring Diana Beaumont, Jane Wood and others. " Taking Ways," which is a five-reel comedy subject, features Leonard Morris and was directed by John Baxter.

The studio has lately been working on " The Wishbone," a comedy subject featuring Nellie Wallace, the famous music-hall artiste, in her first talkie. Arthur Maude has directed, and the film should soon be ready for Trade showing.

Shorts included in the first year's schedule are " Reward," with Frank Stanmore; " Captive "; " Aerobatics," a flying subject, and " The Safe," written and directed by W. P. Lipscomb, and featuring Angela Baddeley and Michael Hogan. Most of these are being distributed by M-G-M.

And Now for 1933

With such an imposing record of work done, and with the realisation that its new sound stage will soon be ready for occupation, the company has planned a year of intense activity. The programme calls for the completion of 24 feature pictures, as well as short product.

The features will be divided into " firsts " and " seconds," with 14 in the former category and 10 in the latter. The programme is already scheduled three months ahead, and scripts are completed for the first five subjects.

Directors and Executives

The personnel of the studios shows that the company believes in having its ship well manned. Acting under Norman G. Loudon, managing director, is K. H. Bovill, general manager, and Ivar Campbell, productions supervisor. Mr. Campbell has already directed several productions for Sound City, " Reunion " being his *chef d'œuvre.*

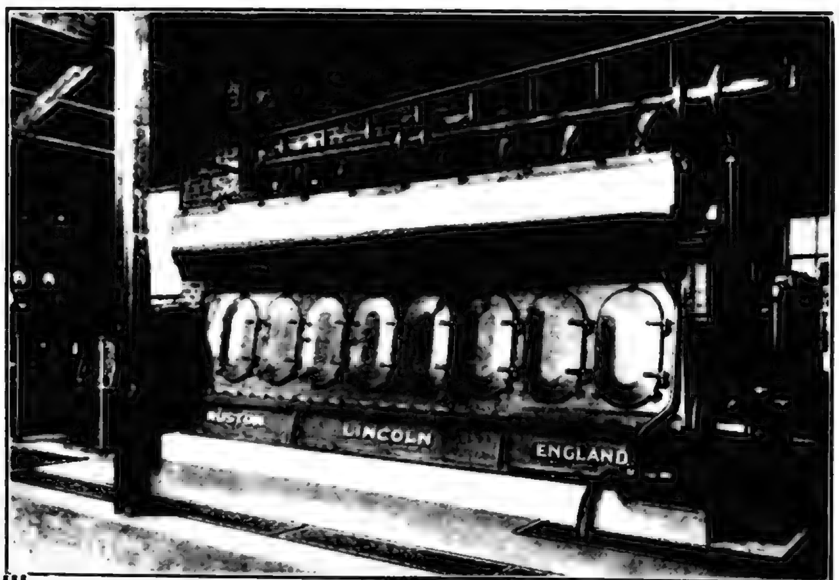
John Baxter (of Baxter and Barter, the West End casting agents, who are acting in that capacity for the company) and Arthur Maude are also directing, Maude having lately been engaged on " the Wishbone."

The art director is D. W. L. Daniels, whose work can be seen scattered about the grounds. A complete street set, and a park railings set, striking in their reality, are tributes to his imaginative powers.

The Technical Staff

The sound recordist, J. K. Byers, who has had lengthy experience in this field, both with H.M.V. and B.B.C., and with Capt. Round, who designed the Visatone equipment installed. The cameras are in the hands of G. O. Dudgeon-Stretton, who for many years carried out official camera work in H.M. Navy.

Scenarios are handled by N. W. B. Pemberton, and the studio manager is J. A. B. Lane.



THIS RUSTON OIL ENGINE
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The Plant consists of an 8-cylinder unit of 440 B.H.P. direct-coupled to generator for the main service and a 3-cylinder unit of 27 B.H.P. for generating current for lighting.

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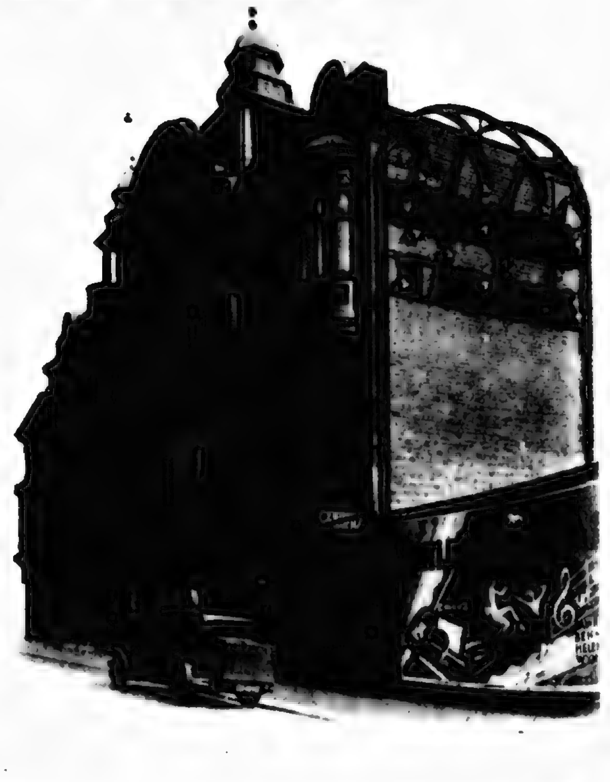

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British Films in the Making

Filming a current B & D subject, THE KING'S CUP. A Western Electric location truck is being used

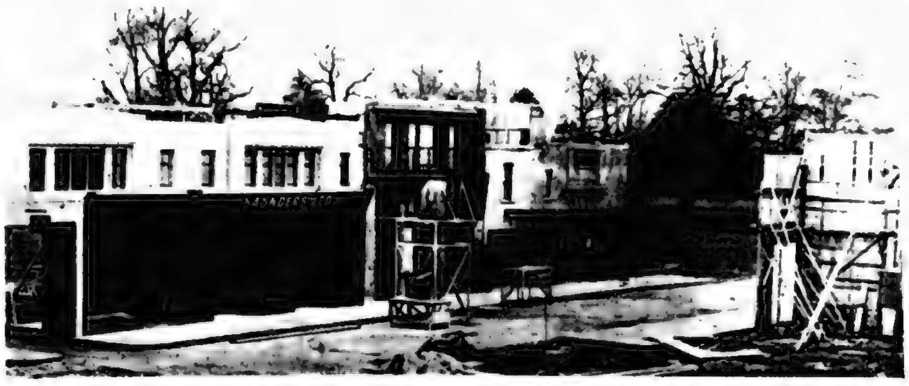
Cyril Gardner directing Genevieve Tobin and Michael Farmer in A PERFECT UNDERSTANDING (U.A.)

A beautiful location for THREE MEN IN A BOAT (A.R.P.)

RINSDEN
YA 3424

The GOOD COMPANIONS at the cross roads. This Gaumont-British film version of the Priestly novel is being directed by Victor Saville, with Edmund Gwenn as Jess Oakroyd

Richard Beville at work on HALLO RADIO (B.I.P.)



Many acres of natural private parkland with woods and river running through the grounds afford unlimited possibilities for exterior work at the Sound City Studios, Shepperton. The picture shows a street set in erection

WELWYN TO MAKE FEATURES

Pathe Unit Under Fred Watts

INFLUENZA HOLDS UP B.I.P. WORK

By P. L. MANNOCK

JOHN MAXWELL has decided to reopen the Welwyn studios, which will be used by Pathe Pictures, Ltd., for production of a series of feature pictures immediately.

Arrangements and supervision are in the hands of Fred Watts, for many years editor of the Pathé Pictorial, who is already busy on preliminary plans, including the selection of subjects and directors. My congratulations to my old friend Freddy Watts, whose energy should prove of enormous value in his new position.

OPENING SCENES
Of "Night of the Garter"

Jack Raymond has now completed the opening sequences of "Night of the Garter."

The scenes so far shot do not figure in the stage play, but have been specially written into the film by Austin Melford and Marjorie Gaffney.

It was only fitting that the first day's activity should have been given over to those sequences showing the cause of all the subsequent trouble—the presentation of an ornamental garter to Winifred Shotter by Jack Melford, and a lavish wedding reception, with the incomparable Sydney Howard moving round in bland dignity.

CAROL GOODNER
In "Strange Evidence"

Carol Goodner takes two distinctly different rôles in the London Film Production "Strange Evidence." She plays the lead, Barbara, and also Marie, a cabaret dancer. In order to alter her appearance entirely for the part of Marie, a number of experiments were made with wigs, clothes and make-up. A test revealed that the final make-up was so effective that it was almost impossible to believe that the two parts were played by the same artist. For the part of Marie, Miss Goodner wears a dark wig, carefully waved and dressed with brilliantine to catch the light. Heavier make-up of a darker shade, and longer eye-lashes were also used. Miss Goodner was also able to completely change her voice without strain or affectation. "Strange Evidence" is directed by Robert Milton.

KORDA ENDING
"The Girl from Maxims"

"The Girl From Maxim's," directed by Alexander Korda, one of the most brilliant and lavish British pictures to date, is almost completed. Besides the all-star cast including Leslie Henson, Frances Day, George Grossmith, Lady Tree and Stanley Holloway, there is stimulating music with catchy songs. The keynote of the production is sparkling comedy.

George Grossmith, the celebrated actor, who is also the chairman of London Films Productions, is extremely busy in Paris playing two important rôles in different pictures at the same time—the "General" in Alexander Korda's "The Girl From Maxim's," and also the leading male rôle in the big French production, "L'homme à l'Hispano."

'FLU HITS B.I.P.
Temporary Suspension

This week the influenza epidemic, which has caused delay to nearly every British film in the making, has temporarily paralysed British International.

"Help!" the comedy directed by Monty Banks, suffered by Claude Hulbert's illness, until he had to be replaced by Melville Cooper. Now five of the principals are laid low, including Gene Gerrard, Clive Currie and George Gee—and Monty himself.

Not only has the work on the picture ceased for the week, but two other features which were scheduled to take the floor have been wisely postponed for a week, including the one under Thomas Bentley.

The studio staff, much depleted, are being supplied with hundreds of oranges, and the whole building is fragrant with the aromas of Seville.

PARIS ROOFS
In "Love and Let Love"

After the scenes in the room of Kay Hammond, from which there is a panorama of the roofs of Paris, the action of "Love and Let Love" moved to the interior of the Hotel Atlantic in Vienna.

There Madeleine Carroll has the assistance of Maisie the Sealyham, specially chosen for her readiness to "stay put."

Little Patrick Fitzpatrick has also proved himself a budding star, although still a baby. He appears as the little brother of Simone.

The path of true love is at present beset with difficulties and Ivor Novello and Madeleine Carroll have more trouble before the happy ending.

"JUST MY LUCK"
Ralph Lynn's New Film

Jack Raymond is working on the "Hotel Olympus" sequences of "Just My Luck." At the end of last week the important hotel ballroom sequence was shot, this sequence showing how David Blake (Ralph Lynn) begins to notice that his run of good luck is once more changing to bad.

ROGERS AT WORK
Murder Mystery Talkie

Mordaunt Shairp's dramatic murder mystery, "The Crime at Blossoms," has entered production at Elstree. McLean Rogers is directing the Paramount-British subject. The cast includes Joyce Bland as Valerie, her original part she portrayed when the play was produced at the Playhouse Theatre, London, in 1931; Hugh Wakefield, Eileen Munro, Frederick Lloyd, Barbara Gott, Arthur Stratton, Ivor Barnard, Maud Gill, and Saxon Snell.

Henry Edwards is supervising the direction of "The Crime at Blossoms," the screen adaptation of which has been prepared by Donovan Pedelty, and Cyril Bristow is in charge of the camerawork.

"HIS NIGHT OUT"
Completed by Hughes

Harry Hughes has now finished the production of the B.I.P. comedy, "His Night Out." This film, which is the first starring vehicle for the screen's most priceless chump, Claude Hulbert, tells the story of a young man who is mistaken for a famous crook, and the last scenes to be secured by the camera took place in Court, with Claude in the dock of the police court at Great Marlborough Street.

The cast includes Amy Veness, Judy Kelly, Binnie Barnes, Gus McNaughton, Hal Gordon, and Renee Houston.

ELVEY STARTS
"The Lost Chord"

"The Lost Chord" goes into production this week at Twickenham. The scenes with Elizabeth Allan will be shot first, in order that she may leave for Hollywood.

John Stuart co-stars, Garry Marsh, Jack Hawkins and Bernard Ansell are in the cast, and Maurice Elvey is directing for A.P.D. release.

The Sound City production, "The Wishbone," with Nellie Wallace, Davy Burnaby, Renee Macready, A. Bromley Davenport and Jane Wood, was completed this week.

"DERBY SECRETS"
Widgey Newman Busy

Widgey ("Derby Secrets") Newman is once more making these popular racing shorts.

During the production period the unit covers nearly 10,000 miles and 60,000 ft. of negative is used annually.

In the "library," the producer can lay his hands on every famous horse for the last ten years. Owners, trainers and jockeys all over England assist in making these films.

SPEEDWAY THRILLS
"Money for Speed" Completed

With the shooting at Lea Bridge Speedway Track of a number of thrilling sequences of dirt-track riders "broadsiding" through a wall of flame, "Money for Speed," the first production of the newly formed Hall-Mark Films, Ltd., has been virtually completed by Bernard Vorhaus.

Six gallons of petrol were poured on to the track and fired. Con Cantwell and Harry Bray, the two famous Australian speedway riders, with Cyclone Danny, the "Wall of Death" expert, tore round the track, executing spectacular skids. They were followed by two cameramen, the Ford brothers, who continued standing on the saddles of motorcycles, working their Eymos, as the machines broadsided through the twelve-feet flames.

AT SHEPHERD'S BUSH
Thiele Completing

William Thiele's production for Gaumont of "Waltz Time" (A. P. Herbert's adaptation of the "Fledermaus" opera of Johann Strauss) is now rapidly nearing completion.

The greater part of last week was devoted to the shooting of the spectacular ball. A dazzling array of beauties, soldiers, diplomats and a throng of Viennese citizens crowd the floor. In the centre a *corps de ballet* dances round Evelyn Laye to the music of the Champagne Song.

Fritz Schulz looks on the brilliant charms of a woman who is in reality his wife in disguise. The *corps de ballet* and the dance were supervised and arranged by Anton Dolin.

With the approaching completion the unit is now breaking up. The first to go is Fritz Schulz, who leaves for Berlin early this week, after making his first English talkie.

Lord and Lady Burnham, together with a party, which included Sir Barton Plunkett, the Hon. Mrs. Dorothy Coke, Miss Celia Coke and friends, visited the British Lion studios last week and witnessed the shooting of one of the all-star variety shorts which Herbert Smith is directing.

Julian Rose will be leading comedian in Alexander Korda's new subject, "Cash" (London Film Productions).

Cyril Stanborough's still-cameraman contract has been renewed by Julius Hagen.

Victor Saville's next G.-B. subject will be "I Was a Spy."

Walter Forde is casting "Orders Are Orders."

Cyril McLaglen, Ida Lupino and John Loder in MONEY FOR SPEED (Hallmark Films)

SHOWING NEXT WEEK

"TROUBLE IN PARADISE," "Strange Interval," "Sherlock Holmes" and "Baroud" continue in the West End. "If I Had a Million" is at the Plaza, "Blessed Event" at the Regal, and "The Blue Light" at the Rialto. Provincial releases include "The Flag Lieutenant," "Fires of Fate," "Jewel Robbery," and "Old Dark House."

London

Astoria.—"Bird of Paradise" and "Hell's Highway" (Radio).

Carlton. — "Trouble in Paradise" (Paramount).

Davis (Croydon). — "A Successful Calamity" (Warner) and "There Goes the Bride" (Ideal).

Dominion.—"Rome Express" (Gaumont) and "Skyscraper Souls" (M-G-M).

Empire.—"Strange Interval" (M-G-M).

Marble Arch Pavilion.—"After the Ball" (Gaumont) and "Robbers' Roost" (Fox).

Metropole.—"Skyscraper Souls" (M-G-M) and "Back Street" (Universal).

New Gallery.—"Sherlock Holmes" (Fox).

New Victoria.—"Rome Express" (Gaumont) and "Hell's Highway" (Radio).

Plaza.—"If I Had a Million" (Paramount).

Regal.—"Blessed Event" (Warner).

Rialto.—"The Blue Light" (Universal).

Stoll.—"A Successful Calamity" (Warner) and "There Goes the Bride" (Ideal).

Tivoli.—"Baroud" (Ideal).

Birmingham

Forum.—"The Jewel Robbery" (Warner) and "The Way of Life" (First National).

Futurist. — "Horse Feathers" and "Sinners in the Sun" (Paramount).

Gaumont Palace. — "Divorce in the Family" and "Midnight Morals" (M-G-M).

Scala.—"Mädchen in Uniform" (Nat. Dis.) and "The Flying Squad" (British Lion).

West End.—"Skyscraper Souls" (M-G-M) and "Embassy Girl" (Fox).

Bradford

Morley Street.—"Rebecca of Sunnybrook Farm" (Fox).

St. George's Hall.—"The Flag Lieutenant" (W. and F.) and "Hell's Highway."

The Savoy.—"Divine Love" (U.A.).

Theatre Royal.—"Thunder Below" (Paramount).

Bristol

Empire.—"Josser in the Army" (Wardour) and "The Radio Patrol" (Universal).

Hippodrome.—"Return of Raffles" and "The Truth About Africa" (W.P.).

King's.—"Fires of Fate" (Wardour) and "No Living Witness" (Gaumont).

New Palace.—"Tell Me To-night" (W. and F.).

Regent.—"One Hour With You" (Paramount).

Stoll.—"Looking on the Bright Side."

Triangle.—"Josser in the Army" (Wardour) and "The Radio Patrol" (Universal).

Whiteladies.—"Fires of Fate" (Wardour).

Cardiff

Capitol.—"The Flag Lieutenant" (W. & F.).

Park Hall.—"Rebecca of Sunnybrook Farm" (Fox).

New Theatre.—"The Love Contract" (W. and F.).

Pavilion.—"Jewel Robbery" (Warner).

Queen's.—"Fires of Fate" (Wardour).

Edinburgh

Caley.—"Love is a Racket" (First National) and "Drifting Souls" (Sterling).

New Picture House.—"The Old Dark House" (Universal) and "The Man Called Back" (Gaumont).

New Victoria.—"The Old Dark House" (Universal) and "The Man Called Back."

Palace.—"Good-night Vienna" (W. and F.).

Playhouse.—"Divine Love" (U.A.).

Rutland.—"The Flag Lieutenant" (W. and F.).

St. Andrew Square.—"The Flag Lieutenant" (W. and F.).

Synod Hall.—"Down to Earth" and "The Gorilla Ship" (Fox).

Glasgow

Coliseum.—"Jewel Robbery" and "The Purchase Price" (Warner).

Cranston's.—"When London Sleeps" (A.P.D.).

Green's Playhouse.—"Looking on the Bright Side" and "Is My Face Red!" (Radio).

La Scala.—"Hold 'Em Jail" and "Hounds of Zaroff" (Radio).

New Savoy.—"The First Year" (Fox) and "Hell's Highway" (Radio).

Regal.—"Jewel Robbery" and "The Purchase Price" (Warner).

Regent.—"The Crooner" and "Lucky Lady" (First National).

The Picture House.—"The First Year" (Fox).

Leeds

Assembly Rooms. — "The Impossible Lover' (M-G-M).

Coliseum.—Mon., "When London Sleeps" (A.P.D.); Thurs., "The Love Contract" (W. and F.) and "Marvels of the Amazon."

Majestic.—"The Flag Lieutenant" (W. and F.) and "Chandu the Magician" (Fox).

Paramount.—"The Man from Yesterday" (Paramount) and "The Greeks Had a Word ofor Them" (U.A.).

Rialto.—"Once in a Lifetime" and "My Pal the King" (Universal).

Scala.—"Divorce in the Family" (M-G-M) and "Down to Earth" (Fox).

Liverpool

Forum.—"The Jewel Robbery" (Warner).

Futurist.—"The Big Broadcast" (Paramount).

Palais de Luxe.—"The Lodger" (W. and F.).

Prince of Wales.—"Fires of Fate" (Wardour).

Rialto.—"The Flag Lieutenant" (W. & F.).

Royal Hippodrome.—"Men of Steel" and "White Eagle" (U.A.).

Scala.—"Sinners in the Sun" and "Working Girls" (Paramount).

Trocadero.—"The Flag Lieutenant" (W. and F.).

Newcastle

New Westgate.—"Old Dark House" (Universal) and "The Stoker" (Gaumont).

Paramount.—"Lady and Gent" (Paramount) and "The Tenderfoot" (F.N.).

Pavilion. — "Working Wives" (First National) and "Night Express" (P.D.C.).

Queen's Hall. — "Bird of Paradise" (Radio).

Stoll.—"Back Street" and "Igloo" (Universal).

Sheffield

Albert Hall.—"Divorce in the Family" (M-G-M) and "A Doctor's Sacrifice" (P.D.C.).

Central P.H.—"Looking on the Bright Side" (Radio).

Cinema House.—"Skyscraper Souls" and

Electra Palace.—"Broken Wing" and "Dancers in the Dark" (Paramount).

Hippodrome. — "American Madness" (.A.) and "Dangers of the Arctic" (Pathé).

Regent P.H.—"The Flag Lieutenant" (W. and F.).

Union Street.—"The Dark House" and "Tenderfoot" (First National).

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PUTTING FINAL TOUCHES TO A FILM

PRE-VIEW SCENES AT HOLLYWOOD

IN the course of an article, entitled "Finishing a Motion Picture," printed in the December *Journal of the Society of Motion Picture Engineers*, W. C. Harcus gives an interesting story of the Hollywood preview, by which the entertainment qualities of a film are appraised.

He writes: The Hollywood preview is a unique institution, and a brief description may be of interest to those who have not had the opportunity to attend one.

A breathless hush with just a brief ripple of applause sweeps over the audience as a silent title flashes on the screen: "A Mammoth Preview—This film is still in process of editing. As you leave the theatre a postcard will be handed you. If you will mail it with your comments, it will be greatly appreciated by The Mammoth Film Corporation." Although this title is shown for but twenty seconds it seems minutes. It fades and the well-known trade-mark appears, to the accompaniment of music or sound effects, followed by the title of the picture and the credit leader. There is a burst of applause and a general buzz of excited comment, which often culminates in a subdued cheer when some screen favourite who happens to be the vogue head is cast.

A Different Picture

Another moment and the opening title fades into the scene of the picture; the audience settles itself and the preview is under way. The author has observed many strange and unexpected audience reactions at the two hundred previews he has witnessed, and can vouch for the fact that the picture seldom seems exactly the same as it does in the studio review rooms where it is viewed and criticised by those who have "lived with it" for weeks.

The Sensitive Technician

Different audiences generally receive the picture in about the same way, but some executives believe that a more reliable reaction can be obtained when the preview is advertised to attract people who enjoy the type of picture being shown. Most audiences make a desperate effort to avoid showing emotion and will titter and laugh at a tense or tender scene rather than wipe away a tear. The studio representatives are from long experience quite sensitive to the real feelings of the preview audience, and can generally diagnose the faults and weak spots of the picture at this showing.

When the Censor Speaks

No one has learned the formula for making pictures that will appeal to and please every individual who may see them. While the script is always edited initially with known censorship requirements in mind, and the dailies are reviewed in many studios by a censor representative, nevertheless details that may be considered questionable creep into all pictures.

Even though every effort is made to delete such items before release to the theatres, the non-uniform standards of the several censor boards in the various States of this country and abroad create a story and editing problem which, to some extent, is incapable of complete solution. Because of this situation, it is sometimes necessary to modify the prints shown in some localities to a form that hardly resembles the studio version.

The End of Refinements

Finally, the studio management approves the picture for release, although it may be said that it is seldom that any one concerned is entirely satisfied with any picture. However, since it is necessary to work within budgets and to meet release dates, the time available for making refinements eventually ends. The negative is subjected to a final cutting, and a movietone "answer print" is made by the laboratory.

The answer print is made with great care to secure the optimum photographic results, reference being made to sensitometric and printer light data derived from the laboratory work done on the previous daily, feeler and preview prints.

The answer print is reviewed by technicians who make appropriate modifications of printer light settings, etc., in advance of a final sample print called the "studio copy." The studio copy represents the standard to which all subsequent release prints are made to conform, in so far as this can be controlled directly by the studio and its local laboratory technicians.

The Observation Window

Our Anti-Mutilation Campaign

The New B.K.S. Badge—S.M.P.E. Spring Meeting

THE new *Ideal Kinema and Studio* for January, which is now in the hands of subscribers to the *Kine.*, has been very enthusiastically received. The features of this monthly review of equipment and design in the kinema have been increasingly appreciated during the past year, and the January issue of eighty pages of up-to-date and informative matter on technical processes strikes a new note in kinematograph publication.

THE campaign against film mutilation which is given prominence in the *Ideal Kinema and Studio* is one to which all engaged in handling film must give serious attention. I was informed last week by the head of the dispatch department of a renting house that the *Kine.* attack on film mutilation a few months ago was followed by an appreciable diminution of mutilation.

LATELY it has been on the increase again, and it is hoped that our present campaign may accomplish another reformation in film handling and ultimately stamp out all ill-treatment of film which is the result of wilfulness or careless handling.

WITH the *Kine.* of January 19, a second *Ideal Kinema and Studio* for January will be published which will include a large and important section of special interest to projectionists. It will deal extensively with carbon qualities and ways of obtaining tip-top results. It will also include the usual studio and architectural features.

A STEP has been taken by Southport Corporation which ought to commend itself to other local bodies who are suppliers of electrical energy. Kinemas and other buildings which can be advantageously floodlit will be encouraged to do so by the granting of special terms.

CURRENT for the purpose may be separately metered and charged at a special tariff, the only restriction being that electricity so charged be not used before 6.30 p.m. The period of advantageous conditions is from November to February inclusive.

DESPITE the efforts being made to provide the public with electricity at a cheap rate, there are still many localities where current is priced very high. In these areas, generation of electricity by means of special plant is a matter which might well occupy the attention of the proprietors. The initial outlay on plant is soon repaid by the low cost per unit of generating.

FOR the first time the new button of the British Kinematograph Society was seen at the meeting on Monday week, when Capt. Jack Smith turned up with the new insignia of membership on his coat lapel. The badge is a small representation of a golden sprocket wheel, its centre bearing the initials of the society on a blue background, while a thin band of red surrounds it. Its neatness alone should make it a coveted possession, and members are advised to put in their demand—and their 3s. 6d.—at once.

THE Spring Meeting of the Society of Motion Picture Engineers will be held at the Pennsylvania Hotel, New York, April 24 to 28, according to an announcement made by the Board of Governors of the Society. The semi-annual banquet is planned for Wednesday night during the meeting. W. C. Kunzman, of Cleveland, Chairman of the Convention Committee, has appointed Herbert Griffin, of the International Projector Company, Chairman of the Local Arrangements Committee, and plans are already under way for the meeting.

FIVE full days will be occupied by the Convention, this being due to the abbreviated programme last fall, and the mass of valuable material that has accumulated as a result. O. M. Glunt, Chairman of the Papers Committee, has begun the preparation of the programme and promises a meeting of unusual interest. The number of papers will be limited to what can be accommodated in the allotted time without haste or crowding.

J. BENSON.

The Company of Showmen

First List of Approved Members

THE following is a first list of applicants for membership of the *Kine.* "Company of Showmen," whose enrolment has been duly made.

Eligibility for membership is that of having won a showmanship prize in the *Kine.* Showmanship Competition or having had six mentions in the Showmanship pages of the *Kine.* during 1932.

Diplomas will be sent to the successful applicants very shortly.

F. W. Simpson, Robin Hood Cinema, Stratford Road, Hall Green, Birmingham; Dennis C. Walls, Casino, Rusholme, Manchester; Frank Riego, Palace, High Street, Erdington, Birmingham; Harry Yorke, Adelphi Super Cinema, Hay Mills, Birmingham; Cyrus Garside, Putney Hippodrome, Felsham Road, S.W.15; P. G. Lundy, Savoy Cinema, East Street, Brighton; Eric Forgham, Gaiety, Coleshill Street, Birmingham; B. M. Woolley, Ardwick Empire, Manchester; C. A. Chalk, Majestic, High Street, Staines; H. Parkin, Grand, Bridgefoot, Warrington; Constantine Chariton, Capitol, Didsbury, Manchester; S. J. Hobbs, Plaza, Spon End, Coventry; D. Shave, Regent, High Street, Chatham; Val Tress, New Palace, Southwark Park Road, S.E.16; E. C. Colman, Forum, New Street, Birmingham; C. A. Crathorn, Astoria, Aston, Birmingham; C. H. Cox, Gaiety, Peter Street, Manchester; J. Watson, Mayfair, Beverley Road, Hull; W. W. Lloyd, Savoy, Holderness Road, Hull; R. Barrie, Theatre Royal, Preston.

SIEMENS-PLANIA CARBONS
STEADY PROJECTION CONSTANT

PHOTOGRAPHING PROJECTION ROOMS

HINTS ON SECURING SHARP PICTURES

A FEW hints on getting the best out of a photograph of a projection-room may be of interest to those who are entering photographs for the new *Kine. Weekly* competition.

Camera Difficulties

The difficulty in many cases is to place the camera at a sufficient distance to take in much of the equipment. A short-focus lens should when possible be used.

Many projection-rooms are long, with but little depth, and in this case it is generally best to place the camera at one end, or sometimes outside a doorway, which will allow of a few feet more length. Occasionally, it may be possible to expose through a window or skylight.

Lighting a Snag

Lighting is apt to be another difficulty. In spite of the many thousands of candle-power latent in the lamp-house, it is rarely possible to make use of the arcs for lighting. In projection-rooms with no daylight, a flashlight may often be the only possible source of light. If the ordinary lighting of the box is used, it is wise to take care that the lamps do not show on the picture, as they will cause halation.

Halation must also be guarded against if the camera is placed outside the box in bright daylight; the lens should be shielded from any direct sunlight.

Exposure Estimate

It is, of course, impossible to give any figures as to exposure, which will depend upon so many factors, such as light, speed of lens, and speed of emulsion, and when used density of filter. Unless a flashlight is used, a time exposure will almost certainly be needed.

Most modern projection-rooms are painted in light colours, against which the black projection equipment shows up well. If, however, the walls of the box are dark in tone, it may be advisable to use a light filter; for example, if the walls are of a red or brown tint, a red or "K" filter, used with panchromatic emulsion, will show the walls as lighter in colour, and make the projectors stand out more.

The *Kine.* pays five shillings for every photograph of a projection-room published, and a prize of ten shillings for the photograph which, in the technical editor's opinion, is the best received during the month.

With each photograph a description of the equipment and lay-out should be enclosed, with names of projection staff.

SPECIALIST ADVICE

AVAILABLE TO EVERY KINEMA PROPRIETOR

It is of great value to all who intend building and equipping a new kinema, or reconditioning an old theatre, to be able to call upon the services of a firm which has great experience in all the varied works it undertakes, and, above all, to obtain the personal advice and supervision of one man who is able to visualise the scheme as a whole, even if only a portion of the work is entrusted to his care.

The service suggested in the foregoing paragraph is offered by George S. Hall, managing director of Hall and Dixon, Ltd., 19, Garrick Street, London, W.C.2, who has had a continuous connection with the building, decoration and equipment of kinemas and theatres since 1910, when he carried out the decoration and furnishing of the first new P.C.T. theatre in Birmingham, and subsequently all this company's theatres until 1922.

In the latter year he started his present firm of Hall and Dixon, Ltd., specialists in theatre decorations, curtains and lighting, with furnishing and complete stage equipment, together with structural alterations and additions.

Mr. Hall has carried out a large number of important contracts at the principal West End theatres, notably His Majesty's Haymarket, S.W.; the Royal Adelphi, the Gaiety, the Royal Court, the Shaftesbury, and the Coronet. In addition, he has been entrusted with contracts for modern kinemas in various parts of the United Kingdom, India, Burma, and other countries.

A CALAMITY USED TO ADVANTAGE

FIRE-DAMAGED SHOP TIE-UP

A FINE opportunity for exploitation was taken by E. C. Colman and his assistant, Mr. Walker, at the Forum, Birmingham. A few days prior to screening "A Successful Calamity" (Warner) it was noted in the Press that a fire had occurred at the "N. and B." Shoe Shop in Snow Hill, and with the co-operation of the latter firm, a splendid window display was arranged to coincide with the opening date of the picture.

The centrepiece was a large framed board, 6 ft. by 7 ft., describing the fire as "a terrible calamity for us, but 'A Successful Calamity' for you, watch windows for further announcements, but meanwhile see George Arliss in 'A Successful Calamity' at the Forum." This board was flanked on one side by a 4-ft. cut-out of the head of George Arliss and on the other by a 4-ft. panel descriptive of the picture and decorated with stills.

The rest of the window was occupied by bargains in shoe wear, the tickets being marked: "Look! For you 'A Successful Calamity.'"

The display created a tremendous amount of attention.

MASKED HEAD

Mystifying Paignton

With his clever exploitation scheme George F. Price has done much in placing the Regent, Paignton, on the map. Although this house is only four months old it is recognised as one of the leading entertainment places for miles around.

To boost business in "White Face" (W. and F.), G. Price put over an excellent stunt in which use was made of a miniature stage. True in every detail to the real thing, this stage, with a colour site of white and black, was set in a shop window.

The only object on the stage was a masked head of a man. With illuminated eyes and set against a black background, this gave a striking and mysterious effect.

In the foreground of the window was a card: "'White Face,' by Edgar Wallace, with Gordon Harker."

TIE-UP WITH CLOTHIERS

For "Enemies of the Public"

Eric Fordham, manager of the Gaiety Theatre, Coleshill Street, Birmingham, specialises in window displays in the principal shopping centres of Birmingham. During the past week he has been well to the fore in the Corporation Street area. With the help of Messrs. Burton's, the tailors, a tie-up in connection with his screening of "Enemies of the Public" (Warner Bros.) has resulted in big business. An out-size in heads of James Cagney on a wee body was exhibited in a show of suitings and overcoats with a model in evening dress pointing to Cagney.

To balance this at the other end of the window there was an artistically coloured keystone carrying the announcement "High Prices are the Enemies of the Public. Buy from Burton's, the Friends of the Public, and See 'Enemies of the Public' at the Gaiety Cinema—the popular home of entertainment."

STAGE PRESENTATION

In Bradford Foyer

William J. Savory, at the Empire Kinema, Bradford, has conceived a clever idea for special publicity for his features. The foyer at the Empire is built on Oriental lines and a series of arches supported on pillars are part of the original scheme of decoration. In one of these arches immediately behind the front pay-box a miniature stage has been built, and on this stage from week to week appear scenes from forthcoming pictures.

The figures and scenery are not cut-outs from posters, but are specially produced for each picture. The accompanying photograph shows the set for "The First Year."

A SEASONAL DISPLAY

Puts over New Year Programme

Harry Yorke, manager of the Adelphi, Hay Mills, Birmingham, brought the attention of the public to his Christmas and New Year attractions in a very seasonable manner.

A tableau was built up consisting of a garden setting, with a Christmas tree beautifully decorated as a centrepiece. The surrounding space glistened with rock salt, and this, under the hidden lighting, gave the effect of a real old-fashioned Christmas-card scene.

At the back of the display was a notice in glistening letters wishing all patrons a Merry Christmas and a Happy and Prosperous New Year, and assuring them that the best way to make it happy was to see "The Mouthpiece" (Warner).

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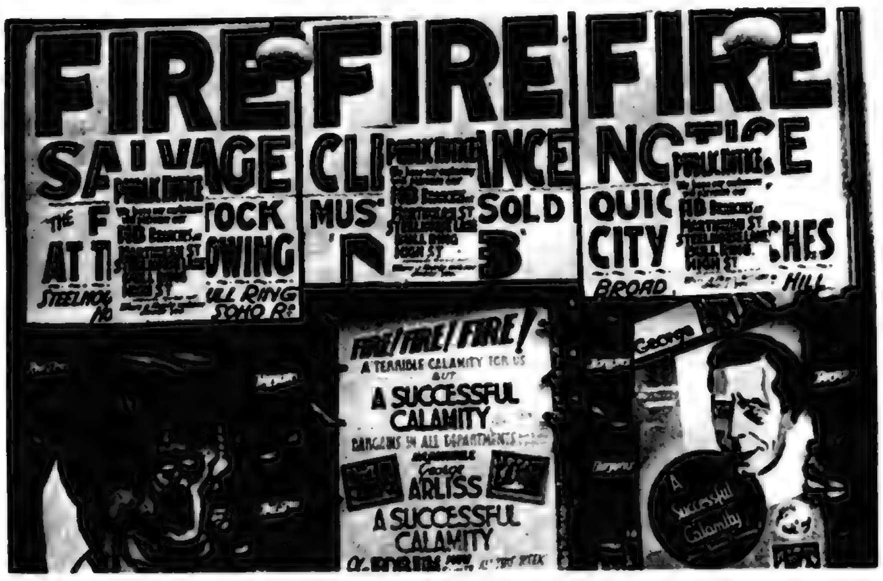
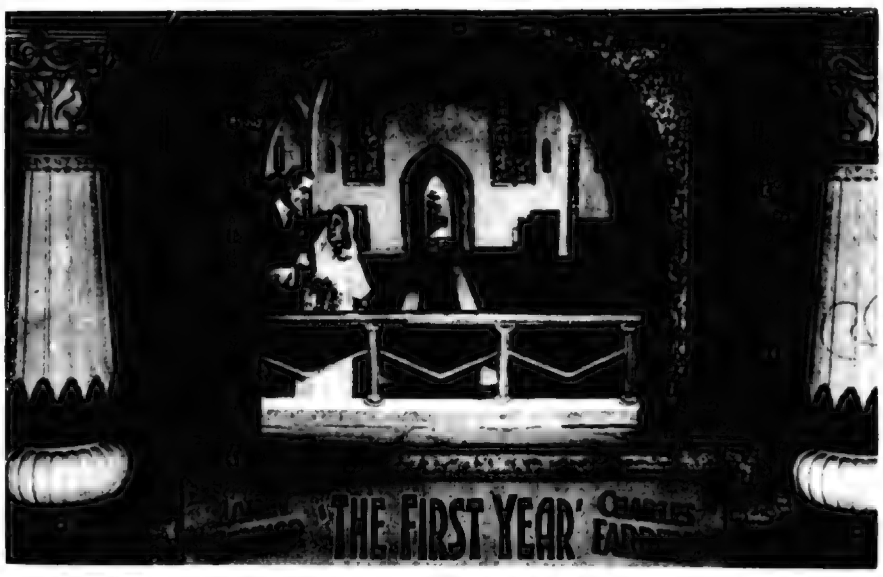


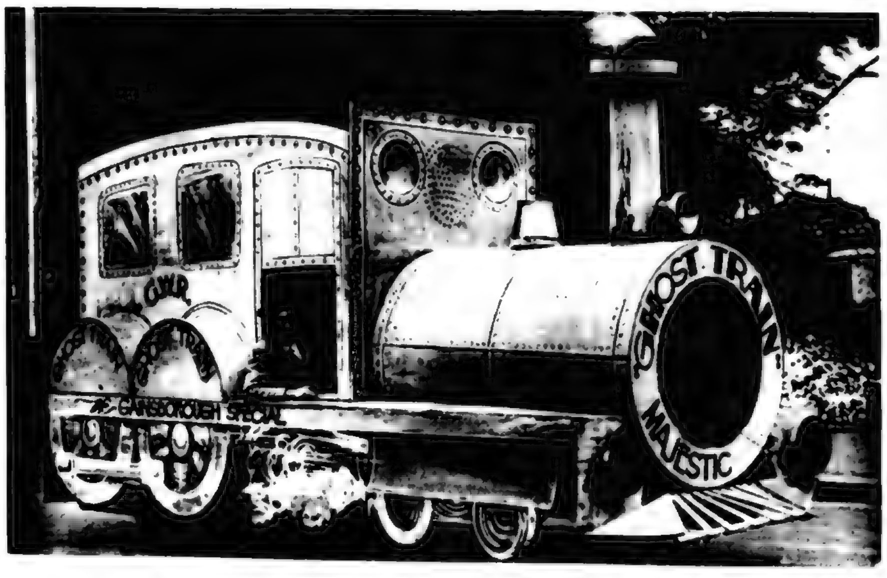
"A SUCCESSFUL CALAMITY" AT BIRMINGHAM

This clever t'e-up by E. C. Colman, of the Forum, Birmingham, with a fire-damaged shop caused a tremendous amount of interest in A SUCCESSFUL CALAMITY (Warner)



BRADFORD MINIATURE STAGE SHOW

A section of the foyer at the Empire, Bradford, formed an artistic setting for a miniature stage set by W. J. Savory for THE FIRST YEAR (W. & F.)



"THE GHOST TRAIN" IN AUSTRALIA

A street float used to exploit THE GHOST TRAIN (W. & F.) in Australia. It is erected on a public address car from which speech and train effects can be heard from a distance of 400 yards

"MAID OF THE MOUNTAINS" AT BRIGHTON

A beautiful cut-out scene for MAID OF THE MOUNTAINS staged by P. G. Lundy in his miniature theatre over the pay-box at the Savoy, Brighton

LAUGHTER TONIC FOR GUILDFORD

"COUNTY HOSPITAL" AT THE PLAZA

TAKING full advantage of the fact that the Royal Surrey County Hospital is "just around the corner," Miss Ida Dayre, manageress of the Plaza, Guildford, "put over" a novel and very effective stunt prior to showing "County Hospital" (M-G-M).

Eight newsboys were sent round the town carrying placards which read: "Guildford News. Special! Laurel and Hardy, the celebrated comedians, in 'County Hospital,'" and distributing handbills which explained that the pair were in "County Hospital" at the Plaza.

The lay-out of the handbill was so arranged as to convey seasonable greetings, together with the visiting card of "Dr. Laurel and Dr. Hardy, the Laughter Specialists, who provide the perfect antidote for all kinds of ailments and 'blues.'"

Miss Dayre also invited the staff of the Surrey County Hospital to the matinee performance during the run.

TRIAL SCENE

In Birmingham Vestibule

Light and the double image have been used during the past week by C. W. Palser, manager of the Picture House, [illegible], Birmingham, for his exploitation of "The Trial of Vivienne Ware." A cabinet was constructed having a large head of Joan Bennett on the front, and at the back was painted the figure of the attorney pointing in the fashion of "I Accuse." During the week-end this was placed in the centre of the foyer in full view of the Sunday promenaders, whilst a flasher inserted in the lighting circuit showed the images alternately.

HELLO, BARNET PATRONS!

Universal News Calling

By special arrangement with Universal Pictures the management of the Barnet Kinema have been successful in inducing R. E. Jeffrey, the well-known announcer, to prefix each copy of the Universal News supplied to the kinema with the words: "Hello Barnet Cinema Patrons!" This is R. E. Jeffrey screencasting the Universal Sound News."

It is believed that this is the first kinema to adopt this novel form of introduction. C. C. Day is general manager of the kinema and F. E. Barron Curtis is manager.

While dealing with this house we wish to congratulate Editor Cyril G. Haley on the special Christmas number of the Barnet Cinema Magazine. With a total number of twenty-eight pages, this is a bumper issue full of bright and interesting reading material.

BRISTOL DOUBLE

Keeps Box Office Busy

W. Collins carried out a double exploitation campaign at the Stoll Picture House, Bedminster, Bristol, for both "Life Goes On" and "This is the Night" (Paramount).

For the former he converted the lounge of the theatre into an office, with desks, filing cabinets, etc., and in co-operation with the local postal authorities installed a complete telephone switchboard, at which he kept a girl in attendance.

On a large card above the switchboard was the message: "The story of 'Life Goes On' revolves around a telephone switchboard. Life goes on much easier if you have a telephone installed." There was also a display of model telephones and a quantity of literature relating to the telephone service.

For his second film, the scene of which is laid in Venice, W. Collins, by means of specially painted scenery, turned the entrance to the house, the vestibule and the circle stairway, into a representation of the Rialto Bridge. He also had a large sign, 22 ft. by 15 ft., on the front of the theatre.

WATCHING HIMSELF

Film Star at Manchester

Pictures in the *Daily Mail* and the *Manchester Evening News* and a story in the *Evening Chronicle* were secured by manager Louis Lewis in connection with Albert Burdon's visit to the Manchester Theatre Royal to see the first film in which he has appeared, "Maid of the Mountains" (Wardour). At the time of the film's run Albert Burdon was appearing as the Dame in the Manchester Palace pantomime.

A special Christmas attraction at the Theatre Royal was Percival Mackey and his band, who appeared on the st

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BRING 'EM BACK ALIVE
BRING 'EM BACK ALIVE

Models of wild animals arranged in the foyer of the Pavilion, Wylde Green, gave an excellent boost to F. S. Sandover's presentation of BRING 'EM BACK ALIVE (Radio)

Bring em Back Alive
NEXT WEEK

For the preliminary advertising for BRING 'EM BACK ALIVE (Radio), F. J. Smidmore, manager of the Trocadero Kinema, Liverpool, arranged a stage setting depicting scenes from the film

HOW TO EXPLOIT P.D.C.'s UNDER-SEA FILM

ON the occasion of the Press show of "With Williamson Beneath the Sea" on Thursday last, which overlapped the ordinary show at the Tivoli, a number of the Tivoli patrons were privileged to see the much-discussed under-sea picture which is being handled in this country by P.D.C., Ltd.

The applause which was accorded the picture goes to prove, P.D.C.'s Press department points out, that "Beneath the Sea" will break records for the alert showman who gives it the exploitation it deserves.

It has unlimited exploitation possibilities. The staging of an effective lobby display is made easy, particularly as there are many kinds of exhibits that can be used for this purpose. It is possible to hire, at very little cost, a diver's outfit, which makes a fine eye-arresting display in a theatre foyer.

The possibilities of this picture from a Press angle will be emphasised in the Press book to be issued which will contain an article on "How 'Beneath the Sea' was Filmed." This should find a place in any newspaper where there is any sort of co-operation at all between the editor and the theatre manager. American exhibitors who have played "Beneath the Sea" to capacity business have staged a miniature model of the Williamson "Photosphere" in the lobby, which has created a great deal of interest. The campaign book, when issued, will contain diagrams which will enable British showmen to do likewise.

The teaser angle is another way in which this unusual picture lends itself to intelligent exploitation.

Colour, spectacle, thrills are all packed into "With Williamson Beneath the Sea," but perhaps the finest selling argument of all is the fact that the exhibitor will be showing glimpses of a life that is entirely new to every kinema patron.

"LAST COUPON"

And First Prize

At the third anniversary performance of the Majestic, Staines, Cyril Chalk, manager, presented a cheque for £1,250 to J. Elmslie, a local reader of the *People*, who had won the prize for the football contest in that paper. The presentation was made on the Majestic stage.

As Leslie Fuller in "The Last Coupon" was being screened during the following three days, the presentation was a wonderful publicity stunt for the film, as patrons who attend the theatre to see "The Last Coupon" (Wardour) are entitled to free entries in the contests which appeal in the *People* every Sunday.

Before the run of the film Manager Chalk flooded the town with throwaways (distributed by sandwich men), inviting everyone to see "The Last Coupon" at the theatre and to enter, free of charge, the mammoth prize Football Contest. The throwaways, which were in the form of footballs, drew attention to the fact that a local reader of the *People* had already won £1,250 in the same competition.

The publicity stunt helped to make colossal receipts for this film.

ANIMAL PICTURES GET PLENTY OF PUBLICITY

Jungle displays on kinema fronts, in foyers, tie-ups with schools, competitions, and many other interesting stunts feature the campaigns made on "Bring 'Em Back Alive" and "Congorilla"

WHAT is believed to be the finest foyer show ever seen in an Aberdeen kinema was witnessed at the Picture House last week. It was T. A. Lunn's effort to advertise "Bring 'Em Back Alive" (Radio), and he did it so well that the whole of the foyer resembled part of a jungle.

Immediately on entering, one was surprised to see a full-sized tiger in cardboard fighting with a snake. Great jungle grass appeared all round, and as it was in natural colours the scene was most realistic. On the other side of that scene, in a corner of the foyer, was another jungle scene. Tall trees were on either side.

In the front of the clearing appeared the head of a real lion, while just behind was a hunter in the act of capturing a young elephant. Further back in the clearing a tiger and other animals could be seen, while on the trunks of the trees and on the branches snakes, monkeys, etc., were visible.

There was also a tray covered with sand on which were toy models of wild animals.

"CONGORILLA"

Kidderminster Exploitation

A realistic jungle scene was staged in the display window of the Grand, Kidderminster, by Bob Gudgeon and Harry Blent to exploit "Congorilla" (Fox).

The backcloth depicted tropical trees and forest undergrowth, which was continued in effect by the strips around the outer edges of the window. In the centre of the display was a huge cut-out of a gorilla, looking upwards to where another gorilla was descending from a "tree" ready to engage in combat.

Interest was heightened by the placing at intervals about the floor space a mixed collection of native shields, elephant tusks, antlers, jawbone of a prehistoric animal, and three hunting rifles banded together pyramid fashion, as well as a leopard skin.

A streamer across the top of the window announced the film.

TWO BOOSTS IN ONE

A Business-Getter at Birmingham

F. S. Sandover, manager of the Pavilion, Wylde Green, near Birmingham, transformed his large foyer into a miniature jungle to put over "Congorilla" (Fox) and "Bring 'Em Back Alive" (Radio). By approaching the authorities of the Museum at Sutton Coldfield he obtained the loan of a number of cases of birds, butterflies and animals, which were augmented with others, resulting in a wide and varied show that attracted large numbers of sightseers throughout the day.

Further publicity was obtained by a competition, in which patrons were invited to send in essays describing which they consider the best of the two films, and why. Prizes of three, two and one guinea, and four consolation prizes of 10s., were offered. All entrants were accompanied by the torn half of the admission ticket.

PERRY BARR JUNGLE

For "Bring 'Em Back Alive"

One of the most original displays seen in the district was made at the Odeon, Perry Barr, for "Bring 'Em Back Alive" (Radio). The main vestibule was transformed into a jungle, with cut-out figures of tigers, monkeys, and snakes. Miniature palms and trees formed the background. Amongst the growth was a cameraman with his camera, in the act of filming a black panther fighting a python.

The whole interior consisted of animals, bunting and banners. Manager David Feart formed a "Bring 'Em Back Alive" club for children, and membership cards were issued for those who wished to join.

NATURE IN THE RAW

In Walsall Exploitation

E. H. Jones, manager of the Picture House, Walsall, caught imagination and compelled attention with his telling display for the forthcoming screening of "Bring 'Em Back Alive" (Radio). A large cut-out of the fight incident between the tiger and snake, 12 ft. high by 6 ft. wide, was staged on one side of the foyer, with the fangs and tongue of the snake and eyes and teeth of the tiger treated with iridescent paint, giving a vivid touch of reality. On the other side was a smaller cut-out, also iridescent of the tiger and snake on the tree, with Walter Buck looking on from the branches.

BRADFORD GOES WILD

Jungle Life a Big Attraction

People passing the Morley Street Picture House, Bradford, have had their attention attracted to "Bring 'Em Back Alive" (Radio) by an effective display of cut-outs of animals arranged in natural settings. The most striking feature of them was a tiger with illuminated eyes. Full credit for this publicity effort goes to Manager R. Hartman.

ANIMALS ON SCAFFOLDING

Unusual Sight at Handsworth

Decorators' scaffolding erected on the front of the Villa Cross Picture House, Handsworth, was used to good advantage by Manager J. Bowgen in exploiting "Bring 'Em Back Alive" (Radio).

A number of large cut-outs of scenes from the film were arranged along the whole of the front, while at the base straw was arranged to represent jungle undergrowth.

PAY BOX DISPLAY

Paying Through the Mouth

A. Giles, manager of the Gaumont Palace, Redditch, arranged a smart display in his foyer for "Congorilla," covering the pay-box with the head of an aborigine with wide-open jaws through which patrons passed their entrance fee. On each side were big palm trees, and easels carrying giant enlargements of scenes from the film, all of which made an arresting display to the advantage of the box-office.

B.I.P.'s NEW FILM DRAWS BIG CROWDS

G. H. BARKER, manager of the Scala Kinema, Birkenhead, is patting himself on the back at having persuaded one of the local members of Parliament to accept an invitation to see "Maid of the Mountains" (Wardour) at his theatre on Monday, January 9, this being Lieut.-Colonel Sandeman Allen's first evening out since his illness. Invitations were also accepted by the Mayoress of Birkenhead, and party, Mrs. Graham White, wife of Mr. Graham White, another M.P. for Birkenhead, and other distinguished guests.

"You would be surprised at the amount of interest that has been roused by our organ interludes," said G. H. Barker, in an interview with the *Kine*. "We have given an engagement to a 14-year-old boy organist, who we have described as the wonder-boy organist. He is giving selections on the organ from 'Maid of the Mountains' before the screening of the film. There have been references in the Press to the fact that the public, when they go to a picture house, do not know what type of picture they may expect to see. We help to disseminate this information.

"Apart from our Press and poster advertising, our display window is always in service. For 'Maid of the Mountains' I have in this window as a background a twelve-sheet poster, and at the sides representations of mountain passes and fir trees. On the floor there is a heap of sand placed conveniently to a six-sheet cut-out poster placed on a mound of grass. Surmounting this is a rustic arch festooned with fairy lights and other little odds and ends, to give the whole scene a touch of reality. You would be surprised at the number of people who stop and look at the twig fire in the camp scene that we depict. The whole scene is flooded with blue light."

DERBY ENTERPRISE

E. Vincent Acquires Show Window

Ernest Vincent, manager of the Hippodrome Cinema, Derby, has opened a showroom in what was formerly a booking office for the Hippodrome when it was a variety house. In the spacious window facing Green Lane, Derby, he is displaying a cut-out jungle scene boosting "Bring 'Em Back Alive" (Radio), and the whole makes a striking display.

AN ARTIST'S STUDIO

Publicises "New Morals for Old"

Chas. Crathorn, manager of the Astoria, Aston Cross, Birmingham, arranged an attractive display for "New Morals for Old" (M-G-M). His foyer was arranged as an artist's studio, with a cut-out figure of a girl model seated on a dais and an artist in the act of painting.

The setting was completed with a series of large stills on easels, together with announcement cards.

RURAL BEAUTY

In Boscombe Vestibule

To herald the coming of "Rebecca of Sunnybrook Farm" (Fox), Manager W. Thornton, of the Carlton Cinema, Boscombe, presented a most attractive country scene in the vestibule of the house. Rebecca is seen in a setting of rural beauty in which an old windmill is introduced.

BRING 'EM BACK ALIVE

T. A. Lunn gave Aberdeen a free show which was much appreciated when exploiting "Bring 'Em Back Alive" (Radio) at the Picture House. Illustrations show Foyer displays, and (below) a tray of toy models

BRING 'EM BACK ALIVE
BRING 'EM BACK ALIVE

ADVERTISING AND SALESMANSHIP

THE TASK OF THE SHOWMAN

By Cecil Moylan,
Manager, Princes Theatre, Durban, South Africa

ADVERTISING and salesmanship in the business of a showman are so closely allied as to be almost one and the same thing.

Advertising is the art of bringing people to your counter, either with the intention of buying if they see what they want, or out of curiosity as to what you have for sale.

Salesmanship is the art of selling to either of the two classes. To the first, what they want, if you have it. If you haven't, then something else that will please the purchasers equally as well. If you are a good salesman, you will probably sell something to those who come out of curiosity. If you sell them an article that still pleases them when they have arrived home and thought it over, then you are not only a good salesman but a good advertiser as well.

As a salesman you have made a sale. As an advertiser you have advertised your business so well that you have made, at least, one extra customer and probably many more.

Salesmanship at Kinemas

A theatre manager or showman (for every theatre manager must be a showman), to be successful, must be a good salesman and an expert advertiser. He must advertise in such a manner as to entice prospective patrons to his shop (the theatre) and, having got them there, he must present his wares in a manner that will captivate and please.

Patrons arrive at Durban theatres in this kind of vehicle drawn by this gaily caparisoned individual. Mr. Moylan, who was for some years a kinema manager in London, suggests that such an equipage in London would be regarded as startling

In some cases managers have theatres that give them greater opportunities than others, but all can do something if they only try. This is both advertising and salesmanship. Some will say that all this is no good if the programme is poor. To some extent they are right, but not entirely. If a poor programme is put over (or sold) in the right manner, it will at least be a better programme than if it is put over indifferently. Also, a good programme can easily be spoilt if it is put over (or sold) in a slipshod manner.

Avoid the Stereotyped

Newspapers are used more than any other means, for in most cases they are used every day. A newspaper advertisement should, therefore, have a good deal of thought and not be scribbled out at the last moment as an afterthought. The great fault of this type of advertising is that it is apt to become stereotyped, most likely because of its frequent use.

Pick up your newspaper any morning and glance through the theatre advertisements. You will find that they are all more or less the same, and in many cases you could take the title from any one advertisement and put it into any other, and it would do there just as well. Another fault is that nearly every film mentioned is described as the greatest thing that ever happened, and every artist is giving the greatest performance of his or her life.

It must be obvious to all that every show cannot be the best, and when the same thing is said day after day and week after week about every show that comes along the reader is apt to disbelieve and the advertisement loses a great deal of its power. Further, if the show is a bad one, your readers will not believe a word you say about other shows to come. Another disadvantage is that when you have got something that is really worth while, you have nothing left to say about it.

Don't Over-Advertise

I believe every manager knows this fact and will agree, but in his enthusiasm and keenness to do the best he can for his theatre, he is very prone to forget and outroll the superlatives and again he has the greatest show that was ever produced, dreamed about or projected upon any screen. In other words, do not grossly over-advertise—when you have a public with whom you have to deal week after week they will lose faith in you if you do.

This does not apply in the case of a travelling showman. He can lay it on as thick as a child would jam on bread if left to itself. He does not remain in one place for any length of time, and his job is to clean up and get on to the next town. If he does go back in twelve months time the public will most likely have forgotten all about him, and he can then repeat the process.

Avoid Packed Type

An advertisement that is packed full of small reading matter is also bad. Say what you want to in as few words as possible and make your advertisement stand out from all the others as much as it is possible for you to do.

Space is a great help in this, and sometimes the money spent on space will draw you more business than a lot of useless letterpress.

Balance Your Advertisement

Another great help is a well-balanced advertisement. Say, for instance, that your heading consists of one line in 24 point capitals then two lines in 8 point upper and lower, the whole taking about one inch, followed by half-an-inch of space, then three lines in 8 point capitals, another half-an-inch of space and the title of your picture in three lines in 24 point capitals.

Complete the lay-out by working backwards—*i.e.*, half-an-inch space, three lines in 8 point capitals, half-an-inch space, two lines in 8 point upper and lower, finishing with one line in 24 point capitals.

You will now have a well-balanced advertisement, and one that will catch the eye much quicker than one that is thrown together without thought otherwise than as to what the goods are about. Learn the different types used by the newspapers you employ. You cannot expect the compositor to know what you want unless you tell him.

A small advertisement, if well thought out, will bring you as much custom as a very much larger one; it is also very much cheaper.

Tell Everybody

Some pictures are so well known that as long as the public know that these pictures are coming to your theatre that knowledge will be sufficient to fill your house. All you have to do is to make sure that everybody knows. There is no need then for a single superlative to be used, even if the picture is an exceptional one.

Under any circumstances, do not stunt a bad picture, it will only react to the detriment of your theatre in the long run.

A Stunt Which Failed

The writer once saw a street-stunt, put out by quite a good theatre, that made a great impression on his mind, but not in the manner it was intended to. A man dressed as a constable had apparently arrested another man, who was made up to look like a very desperate villain. On this man's back was a card inviting everybody to come to the theatre where the film was showing. The pair promenaded the principal streets of the town, and at intervals staged a cod struggle.

Apparently the two stuntists were quite good pals, and to show their comradeship, during the hard day's work, paid many visits to various hostels on their line of route. They both finished up by being marched off in the custody of a real policeman, fighting and shouting during the whole of the journey—a disgrace to the house they were supposed to be advertising and to themselves also.

Repeating the Tale

Another thing to remember is never to repeat a stunt twice in close succession.

Some years ago the writer was in Upper Egypt, and was very interested one morning to see a bullock all dressed up in many coloured ribbons, being led through the town. Preceding the bullock was a small Arab band. Following the animal came a sort of town crier, who was loudly calling out that Mr. So-and-So, the butcher, had just bought this fine animal and would kill it to-morrow. All those who wanted some particularly prime meat were invited to call at Mr. So-and-So's shop the following day, and they would then be sure of obtaining the best meat procurable in the town.

At the time I thought it a jolly good advertisement, and so it was, if it had remained at that. The next morning, however, the same animal was again being led through the streets with the crier announcing the slaughter and sale at an entirely different butchery. During a month spent in the town this bullock was seen two or three times every week doing the same job for any purveyor of meat who liked to hire his services. By repetition a good advertisement became a bad one, and the only person who made any money out of it was the owner who hired out the animal.

Zulu damsels interest themselves in stills of their blonde sisters

Regarding competitions, these are not very good; the public are not over-keen when they have something to do, unless the prizes are fairly substantial. With children it is different; they are always ready to take part in such competitions as impersonations, fancy dress or variety stunts.

Change Your Style

Another good thing to remember is change—change of position and change of style. The public get used to a poster or streamer that is always in the same place, and if left there it loses its value. If you can't alter the position, then see to it that you alter the appearance. Change the colour, add something, or alter the shape.

Finally, be an opportunist; seize upon any topical or local event that is prominently before the public. Twist it to your own advantage and incorporate it in your advertisements. It is much more likely to catch the eye of the crowd than ordinary advertising. Having got your public to your theatre by your outside publicity, do not think that you have finished; you have not!

Everything you do inside your house is a further advertisement, either a good one or a bad one. The smartness of your staff, the cleanliness and general upkeep of your establishment. The attention of your attendants to the patron's needs, their civility, the attention of the management to small details as well as larger ones. All these things are advertising as well as salesmanship, and, if done well, will make a lot of difference to your business in the long run.

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howmanship Around London

BAYSWATER STAFF'S GIFT

A Patron's Appreciation—"The Maid" at the Regal—"Sky Devils" at Northfields—A Barking Raid

THE staff of the Queen's Kinema, Bayswater, were the recipients of a gift over the Christmastide from a patron of the house. "Jimmy" Holland, the general manager for W. C. Dawes, received a letter in which the writer referred to the "civility which I always receive on my visits," and as a mark of appreciation asked if the management would permit him to make a tangible gift to every member of the staff.

The gesture was a welcomed surprise to the staff, who, incidentally, did not know who was the generous donor.

When I visited the house, I noticed that a fully kine, programme was being featured. The musical items had been dropped, also variety. I gathered that this policy was in deference to the expressed requirements of the patrons. The film's the thing.

Regal Mountains

To a "live wire" like "Bill" Pepper, of the Regal, Marble Arch, the presentation of "Maid of the Mountains" (Wardour) came as a pleasure, if one may judge from the stage show he put on during the run of the film.

Fortunate in the possession of a talented orchestra, under Emmanuel Starkey, the musical director, the musical side played the popular numbers of the piece with undoubted zest. Mr. Pepper's handiwork was revealed in the stage setting. The virtuosi first appeared in a "straight" setting, and then, in a very short time, the drapes parted, a backcloth was dropped, and the whole scene changed to the rugged grandeur of a mountainous view. It was a remarkable instance of stagecraft, and the sudden transformation evoked spontaneous applause at every performance.

Down Lewisham Way

Looking in at the Prince of Wales' Playhouse, Lewisham, I found Reg. Sparrow in his usual good humour. And he had every reason to be satisfied with himself—he was doing good business. The programme was made up of a "double-feature" film, and, forsaking spectacular stage shows for the moment, with variety acts. Fred Kitchen and his "boys" were playing merrily in the pit, and altogether it was evident that "The Prince" was making a good start to the New Year.

Northfields Boosts "Sky Devils"

Avoiding the obvious "stunt" of "cut-outs" and other aeronautical paraphernalia, the Avenue Kinema, Northfields, put over "Sky Devils" (U.A.) in a more dignified method. In the centre of the vestibule—one of the prettiest in kinemas—was an engine of a full-size aeroplane, and the simple display told its own story. In addition, the management had a "tie-up" with the local flying club. There was nothing of the "big drum" about the idea, and the simplicity and dignity of the publicity was its own reward. Very good business was the result.

The Avenue continues to feature variety, which, by the way, is "put over" very successfully with an organ accompaniment.

Faked Raid at Barking

E. McQuaid, of the Capitol, Barking, arranged an effective stunt which caused a lot of comment and attracted a considerable amount of attention to the screening of "Jewel Robbery."

This took the form of a tie-up with a local jeweller, who was persuaded to have his window staged as if it had received the attentions of a smash-and-grab raiding party. To this end the window was given a realistic splintered appearance, whilst inside a prominent position was given to a brick.

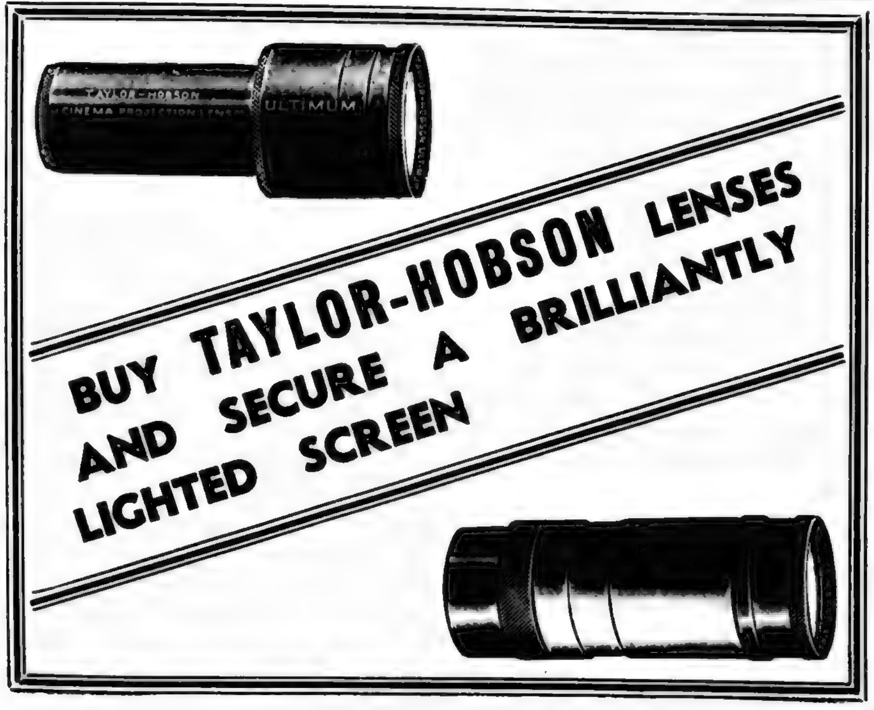
A large streamer outside announced "Jewel Robbery," and on a panel placed inside details of the film were displayed.

Dancing at Dulwich

Montague Gabriel, a newcomer to the entertainment business, took over the Pavilion, Goose Green, East Dulwich, three months ago, and is now very busy building up a steady patronage for his enterprise.

The Pavilion, unlike many of the smaller suburban halls, has a dance hall adjoining the kinema. The former was originally let out for private engagements, but Mr. Gabriel was soon approached to arrange regular dance events there, and, despite the pressure of his various other responsibilities, he readily undertook the formation of the Pavilion Dance and Social Club. At present two dances are given every week (New Year's night was a special event, of course), and on other nights whist drives.

With the aid of his staff he has also carried out improvements in the kinema. Originally a concert hall, with side balconies of a kind not often found in picture houses, this is now a cosy auditorium and should speedily develop into a very popular rendezvous for the residents of Dulwich. B.T.-H. equipment gives excellent reproduction.



BUY TAYLOR-HOBSON LENSES AND SECURE A BRILLIANTLY LIGHTED SCREEN

February 20 Releases

Featuring Popular Composers

Interlude Opportunities

Suggestions for Creating Atmosphere

Compiled by A. W. Owen

RELEASES this week are of varied interest and give a chance to perform several musical compositions of the great composers which have popular appeal. It is unfortunate that there is no gramophone record (at least I cannot trace one, after an exhaustive search) of John Ansell's popular "Plymouth Hoe" overture, and it is surely high time that this glaring omission is rectified.

The film, "Josser in the Army" is best introduced by that clever medley arrangement of old soldiers' songs, "It's a Lovely War," played by Debroy Somers band, and will probably result in an impromptu community concert by your patrons.

Two compositions of Coleridge Taylor are chosen, which include one of the number of the "Petite Suite de Concert," and his famous intermezzo in C.

The "Crazy Pantomime" record suggested for the non-sync. introduction to "Rackety Rax," is well worth a feature, and presentation of both sides of the record if time, about 6½ minutes, can be spared, as a distinct novelty attraction.

"THE MIDSHIPMAID" (Gaumont)

Cert. U. 7,552 ft. Reg. No. —. Reviewed in *Kine*. December 15, 1932.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Star.—Jessie Matthews.

Atmosphere.—Romantic light comedy in nautical atmosphere, with the British Fleet at Malta.

Orchestra.—"Plymouth Hoe." Overture. John Ansell. (Boosey-Hawkes.) Or "Nautical Moments." Winter.

Organ.—As orchestra, with adaptation from piano-*solo* copy only for overture, and using piano-conductor copy of above orchestration for the selection. There is no record of the overture.

Non-Sync.—"Nautical Moments." Winter. Recorded on Decca F.1985 by Joseph Muscant and the orchestra of the Commodore Theatre, Hammersmith.

Lighting Effects.—Blendings of bright contrasting light colours.

"JOSSER IN THE ARMY" (Wardour)

Cert. U. 7,200 ft. Reg. No. Br.7969. Reviewed in *Kine*. October 13, 1932.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Ernie Lotinga, Jack Hobbs, Betty Norton, Hal Gordon.

Atmosphere.—Broad robust humour in a war-time setting.

Orchestra.—"It's a Lovely War." Medley. (Francis, Day and Hunter.)

Organ.—As orchestra, with adaptation from piano-solo copy of above orchestration.

Non-Sync.—"It's a Lovely War." Medley. Recorded by Debroy Somers and his Dance Orchestra on Columbia D.X.199.

Lighting Effects.—Blendings of very bright and well contrasted colours.

"DEVIL AND THE DEEP" (Paramount)

Cert. A. 6,702 ft. Reg. No. F.7794. Reviewed in *Kine*, September 1, 1932.

Publicity.—One 48-sheet, two 12-sheets, two 6-sheets.

Stars.—Tallulah Bankhead, Gary Cooper, Charles Laughton.

Atmosphere.—A lurid story of an insane jealousy and hate of a submarine commander quartered at an African seaport. Underwater photography of a rammed submarine forms a thrilling episode, and there is a strong romantic appeal.

Orchestra.—"Suite Orientale." Popy. With numbers chosen to suit length of interlude required. Synchronisation is effective. (Lafleur.)

Organ.—As orchestra, with adaptation from the piano-conductor copy of above orchestration, and synchronisation with record as detailed below for non-sync.

Non-Sync.—"Suite Orientale." Popy. Recorded on H.M.V. C.1845 by Marek Weber and his Concert Orchestra.

Lighting Effects.—Blendings of blue, orange, green and violet, and concluding with deep amber and reds.

"MEN OF STEEL" (U.A.)

Cert. U. 6,449 ft. Reg. No. Br.7848. Reviewed in *Kine*, September 15, 1932.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—John Stuart, Benita Hume, Heather Angel, Franklyn Dyall.

Atmosphere.—A drama showing life in the great steel industry, displaying many processes of manufacture during the unfolding of the story.

Orchestra.—"Intermezzo in C." Coleridge Taylor. (Ascherberg.)

Organ.—As orchestra, using piano-solo copy for adaptation for solo presentation.

Non-Sync.—"Intermezzo in C." Coleridge Taylor. Recorded on Columbia L.4319. (Organ record from special film catalogue.)

Lighting Effects.—Blendings of deep tinted contrasting colours.

"THE DOCTOR'S SACRIFICE" (P.D.C.)

Cert. A. 6,466 ft. Reg. No. F.7989. Reviewed in *Kine*. October 20, 1932.

Publicity.—One 12-sheet, one 6-sheet.

Stars.—Lyle Talbot, Thelma Todd, H. B. Walthall.

Atmosphere.—A human drama of the great medical profession, in which a doctor, although acquitted of a murder charge on account of a patient who died after an operation, is debarred from practice.

Orchestra.—"Petite Suite de Concert." Suite. (No. 2 only.) Coleridge Taylor.

Organ.—As orchestra, using pianoforte-conductor copy of above orchestration for adaptation and synchronising with record, as detailed below for non-sync.

Non-Sync.—"Petite Suite de Concert." Suite. (No. 2 only.) Recorded by Dr. Sargent and the London Symphony Orchestra on H.M.V. C.2372 and 3. (Note.—These records contain the whole suite of 4 numbers complete. No. 2 of the suite is on the first record.)

Lighting Effects.—Blendings of deep blue, violet, amber and purple tints.

"HOLD 'EM JAIL" (Radio)

Cert. U. 5,952 ft. Reg. No. F.7987. Reviewed in *Kine*. October 20, 1932.

Publicity.—One 12-sheet, two 6-sheets.

Stars.—Wheeler and Woolsey.

Atmosphere.—A comedy skit on American prison life, with a burlesque football match and broad comedy fooling.

Orchestra.—Short medley. "Let's All Sing Like the Birdies Sing" valse, and "Marching Along Together" (six-eight) one step, both numbers published by Francis, Day and Hunter, Ltd. Synchronisation with record for second number is effective.

Organ.—As orchestra, using professional-song copies for solo adaptation and the piano-conductor copies when synchronising with records, as detailed below for non-sync.

Non-Sync.—"Let's All Sing Like the Birdies Sing" and "Marching Along Together," recorded on H.M.V. C.B.535 by the B.B.C. Dance Orchestra directed by Henry Hall.

Lighting Effects.—Blending of bright, varied and contrasting tints.

"RACKETY RAX" (Fox)

Cert. U. 5,977 ft. Reg. No. F.8128 Reviewed in *Kine*. December 1, 1932.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—Victor McLaglen, Greta Nissen.

Atmosphere.—Crude comedy and broad satire on the American racketeer, showing his ramifications into every class.

Orchestra.—"Tell Her the Truth." Selection. Or a medley of up-to-date foxtrots, etc.

Organ.—As orchestra.

Non-Sync.—"Crazy Pantomime" record. Columbia D.X.410 (Columbia on Parade No. 2), accompanied by Debroy Somers and his Band of Forty Thieves; or medley of foxtrots.

Lighting Effects.—Blendings of bright colours in varied and well contrasted tints.

"GORILLA SHIP" (Butcher)

Cert. A. 5,366 ft. Reg. No. F.8007. Reviewed in *Kine*. October 27, 1932.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Ralph Ince, Reed Howes.

Atmosphere.—Melodrama of love, jealousy and hate set on the high seas, on board a schooner.

Orchestra.—"Flying Dutchman." Overture. Wagner. (Final allegro only.) Boosey-Hawkes. Played as introductory entr'acte only.

Organ.—As orchestra, using any piano-solo edition of the overture for either solo or synchronised adaptation.

Non-Sync.—"Flying Dutchman." Overture. Wagner. (Final allegro on second record.) Recorded on Columbia L.1961-2 by Bruno Walter and the Royal Philharmonic Orchestra.

Lighting Effects.—Blendings of deep dramatic tints.

"THE FACE AT THE WINDOW" (Radio)

Cert. A. 4,717 ft. Reg. No. Br.7986. Reviewed in *Kine*. October 20, 1932.

Publicity.—One 12-sheet, two 6-sheets.

Stars.—Raymond Massey, Isla Bevan.

Atmosphere.—Screen adaptation of the well-known stage melodrama. Bank robbery episodes committed in Paris form basis of detective story.

Orchestra.—"Patrie." Fantasie. Paladilhe. (Ricordi.) 1st part only, played as introductory music, and not as a separate entr'acte.

Organ.—As orchestra, using pianoforte-conductor copy of above orchestration for adaptation, and also for synchronisation if desired with record, as detailed below for non-sync.

Non-Sync.—"Patrie." Fantasie. Paladilhe. Recorded on Columbia D.19287 (special film catalogue record) by the Company's Symphony Orchestra. See instructions above for presentation.

Lighting Effects.—Black out, followed by deep red flood and contrasting deep tinted colours, concluding with deep red, as film is projected, at the concluding bars of the entr'acte.

PUTTING OVER THE REX

Francis Mangan's Brilliant Presentation

UNPRECEDENTED success has crowned the efforts of Francis A. Mangan to "put across" the Rex, Paris, the only atmospheric theatre on the Continent, built by Jacques Haik. Since the gala opening on December 8, 1932, long lines of enthusiastic kinemagoers have besieged the "Riviera garden," in which Francis A. Mangan is staging the most beautiful scenic effects ever seen in Paris, to accompany the feature films.

A Popular Rendezvous

Gross receipts since the opening of the Rex have averaged over one million francs per week; in one day over 15,000 people were handled. The nursery, in charge of a qualified nurse, is much appreciated by kinema-going mothers; children of all ages are carefully cared for and given playthings and toys while mamma enjoys the show; the dog kennel is appreciated by dog-lovers and those who love dogs—when they were not in a theatre under a seat; and the feminine sex is delighted with the specially equipped beauty parlours.

Each Thursday afternoon a special show is given the children in the nursery.

Big Names in the Programme

With one of the world's largest and best equipped stages; with 36 Mangan Tillerex, 16 Ned Wayburn Rhythm Girls, 12 Rex Appeal Girls and an orchestra of 50 selected musicians directed by Pierre de Caillaux; Francis A. Mangan has shown appreciative Paris audiences showmanship that has merited the title of "Roxy" of Europe.

Big names have been engaged by Francis A. Mangan to appear at the Rex, as it is the wish of Jacques Haïk that the Rex become one of the best-known international theatres.

Miss Ethel Helliwell, of Blackpool, England, is ballet mistress to Mr. Mangan, and is often referred to as the world's greatest ballet mistress, having 180 girls in the combined Mangan-Tiller troupes in England and in France. Miss Mary Honer and Miss Betty Ann Hagler are solo dancers at the Rex.

Broadcasts are made from the Rex each Sunday afternoon from 1 to 2 p.m., via P.T.T. and Eiffel Tower by Rex Orchestra Pierre de Caillaux, musical director.

Johann Strauss to Conduct

Johann Strauss, the waltz king, has been engaged to appear as guest conductor for the week January 13 to 20. Mr. Strauss, who is now in his seventy-first year, will conduct the augmented sixty-piece Rex orchestra, so that for one week music-loving Parisians may not only hear the famous Strauss compositions, but also see a stage presentation of "The Blue Danube," which Francis A. Mangan is specially producing.

A Novel Programme

The programmes of the Rex are of a kind which might well be copied elsewhere. They are printed on transparent paper, and the patron has only to hold them between his eyes and the screen to read them. "Ce programme est transparent, il peut etre lu pendant la projection grâce à la luminosité de l'écran" runs a line at the foot of the programme.

NOW READY

The New Year's Number of

IDEAL KINEMA AND STUDIO

The only paper dealing exclusively with the Professional as well as the Trade side of our Industry.
Its regular features deal with every problem confronting the practical kinema man, and covers every department from the planning and construction, equipment including lighting, projectors, talkie apparatus, and all accessories to management.
It also includes editorials regarding all that is new in relation to the studio worker, projectionist and theatre engineer.

Architectural Section by
GEORGE COLES, F.R.I.B.A.
Technicians' Section by
R. HOWARD CRICKS, A.R.P.S.

Send for your copy now!
Price Sixpence, or post free 5/- per annum.
Free to subscribers to the "Kine. Weekly."

THE UNBIASED AND INDEPENDENT GUIDE TO EQUIPMENT.

MICKEY MOUSE PUBLICITY

BIG SHOWMAN TIE-UP POSSIBILITIES

Campaign Book Suggestions

THE campaign book which United Artists have issued for the New Mickey Mouse and Silly Symphonies is the most ambitious and complete book of its type that has been compiled for some years.

Consisting of forty pages, printed throughout in two colours, it contains everything to help the exhibitor to put over Mickey Mouse. Seventeen of the many firms who hold a licence to manufacture Mickey Mouse products have announcements showing the articles they make. These give full details of the methods by which co-operation of their dealers in every town in England can be obtained, and in many cases they offer the services of their representatives to effect contact with the dealers so that full window displays can be arranged.

Walt Disney with the certificate and statuette awarded by the Academy of Motion Picture Arts and Sciences for his coloured Silly Symphony "Flowers and Trees" (U.A.)

Among these firms whose announcements appear in the book are: Dean's Rag Book Co., Paragon China Co., A. Sanderson and Sons (wall-paper makers), Hoyle, Hoyle and Co. (shoe manufacturers), and other companies seling pencils, handkerchiefs, toys and games, jewellery and other articles sold by nearly every kind of shop.

Mickey Mouse Clubs

Space is also devoted to particulars of the organisation of Mickey Mouse Clubs. A special club campaign folder is issued in connection with these, giving every detail of the formation of a club. The ideal of the Mickey Mouse Clubs is that by inspirational methods they will help children to be of service to themselves and others, the creed of the club being:—

> "I will be truthful and honourable and strive always to make myself a better and more useful young citizen. I will respect my elders and help the aged, the helpless, and children smaller than myself, and promise to be kind to animals always."

The high ethics of the club is aimed at fostering good will among the parents of the members, thereby ensuring their regular support of the theatre running the club. Over 1,000,000 children belong to these clubs on the other side, and it is predicted that nearly as large a membership will be obtained in this country.

Available Blocks

A wonderful show of advertisement blocks is also given, these ranging from a 3½-in. single column advertisement to 6 in. across four columns, likewise a big selection of posters, which includes a special quad poster for each release. Brightly written editorial stories occupy a number of pages, so showmen will have plenty of material to interest the editors of the local newspapers.

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IMPORTANCE OF RIGHT ACOUSTICS

WHY THEATRES FAIL IN PROVIDING GOOD SOUND

By **N. C. BUCKTON,**
(*Sound Manager, Stoll Theatres, Ltd.*)

IT will be generally agreed that the majority of sound-reproducing systems used in theatres at the present time attain a very high standard of quality. From the photo-electric cell or the needle of the reproducer, right through the system, satisfactory response curves can be obtained at the input to the stage horns, which, again, will deliver pure, undistorted sound over practically the whole range of audible frequencies.

Recording Advance

The science of recording, especially that of sound on film, has improved by leaps and bounds during the last two years, and with the advent of what is known as noiseless recording, reproduction of a very pleasing nature can be obtained.

If we have good recording, and if our sound apparatus is capable of giving us a faithful amplified reproduction of that recording, what, then, is the reason for some of the very indifferent results which are still being obtained at a number of sound theatres?

This is no idle question, and is one to which the writer attaches the greatest importance. Competition is keen at the present time, and it must be obvious that the theatre which fails to give good sound must sooner or later suffer through falling receipts.

Three Different Results

It is possible to obtain, say, three sound systems of the same manufacture, same quality of output and identical in performance, equip them in three different theatres, and to tabulate the results briefly as follows—good, fair, poor.

It will be safe to assume, then, that the answer to the foregoing question is the good, bad, or indifferent acoustic properties of the theatre itself. There is little truth in the belief that first-class sound apparatus installed in a theatre with poor acoustic properties will give good results, but there is some measure of truth in saying that if equipment giving an indifferent output is installed in a theatre where acoustic properties are good it will give reasonably satisfactory results.

Untreated Theatres

The reason why so many theatres suffer from this complaint is, fortunately, not far to find. Built probably in silent days, the question of sound distribution, apart from a small orchestra, was not even considered in the design of the building. It is with the belief that the majority of theatre managers are only too anxious to give their patrons of the best that the writer ventures to hope that some useful hints and suggestions may be gleaned from this article. One word of advice—never be satisfied with your sound. It is quite possible for one to remain in a building for a period continually listening to poor sound and to eventually obtain the belief that it is good. The only cause for this complaint, for it is a complaint, is to visit other sound theatres with an unbiased opinion and be continually comparing the quality of reproduction.

Fundamental Principles

The three chief phenomena which determine the acoustical condition of any building are—Reverberation, Resonance, and Interference.

Reverberation heads the list of these three as being the most important factor, and, fortunately, the easiest question to deal with.

Reverberation, briefly, is the continuation of a sound after the source of that sound has ceased, and the reverberation period is the time which lapses from the creation of that sound until it dies away to inaudibility. Let us consider what part this reverberation plays.

It will be fairly evident that to obtain satisfactory results it is necessary to destroy sound waves within a given time after they are formed, the reason for this being that if the reverberation period is too long there will be a serious overlapping of sound, which will result in confused articulation and make speech extremely difficult to understand. Again, if the reverberation period is too short, the effect of deadness will result. It is, however, the question of the prolonged reverberation period with which it is necessary to deal here, as, unless a building is very heavily damped, deadness will hardly arise.

How are we to lower this reverberation period, and what are the forces at work in an auditorium which control it? Sound is a source of energy, and, as such, is indestructible unless it is converted into some other form of energy.

Where Sound Energy Goes

In order to understand more readily the meaning of reverberation it will be necessary to study briefly the effect of sound waves on the interior surfaces of a building. When sound waves strike a surface, three, or, rather, a combination of three, phenomena take place. Part of the sound energy from the stage horns is transmitted through that surface, part is absorbed by it and, again, part is reflected from it.

When considering the question of reverberation, the transmission of sound energy through a surface and the absorption by a surface can be taken as one factor. Reflection and absorption, then, are the two items which we must look to for the control of the reverberation period of an auditorium.

Interior Decoration

The average building materials used for the surface of interiors, *e.g.*, brick, stone, plaster, glass panels, etc., will be found to have very high reflective powers, probably less than 5 per cent. of the sound energy being absorbed. It will, therefore, be readily followed that over 90 per cent. of this sound energy is being reflected, and it is the multi-reflection of sound waves from one surface to another until the energy has fallen below audible range which is responsible for excessive reverberation and consequent poorness of reproduction.

The control of reverberation for all practical purposes is due, therefore, to the composition and material of which the interior surfaces of the theatre consists.

Before suggesting some worth-while tests for lowering the reverberation period, let us touch briefly on the two other phenomena which affect the quality of reproduction—interference and resonance, although it may be safely pointed out that in a theatre of average design these two factors are not likely to be so disturbing as excessive reverberation.

What Interference Is

By interference is meant the increase or decrease of intensity of certain notes in different positions of an auditorium, also echo. Both these factors are the indirect result of excessive reflection. Increased intensity is mainly caused by the crest of a direct wave (one coming straight from the stage horns) coming into contact with the crest of an indirect or reflected wave. These two waves of similar pitch "boost" each other up and cause increased intensity of that particular note. It will also be seen that the position at which this is likely to occur is constantly changing, due to the angle of reflection and the particular sound frequencies which strike each other. In the same way, the opposite effect is obtained when the crest of a direct sound wave comes into contact with the hollow of a reflected wave; here we get the lowering of intensity of a particular note.

Echo

Echo is the reception by the human ear of a direct wave and also of a reflected wave coming from such a distance as to make its lateness noticeable; this lateness needs to be only a fraction of a second to be disturbing.

For general purposes suffice it to say that excessive reverberation, interference and echo are the outcome of reflection.

Resonance

The remaining phenomenon is resonance. Fortunately, in the average type of building we are not troubled to any great extent with this factor. Resonance should be fairly well understood if it is realised that every object has a natural resonance or frequency of its own. If a sound wave emanating from the stage horns should be of the same frequency as the natural frequency of some object in the auditorium, that object will vibrate in sympathy, and the result will be increased intensity of that particular note. A very simple illustration of this fact is suggested by the tuning fork. A note struck on a piano of the same pitch as the tuning fork will cause it to vibrate its own particular note. The walls and ceiling of an auditorium have their own natural frequency, but in most cases this frequency is of so low an order as to be below audible range.

Decorations

The chief reason for mentioning this natural frequency of objects is to bring out the point that, where possible, it is advisable to minimise the number of hanging or loose objects in an auditorium, and to avoid in interior decoration the use of thin wood or any material which is likely to have a natural frequency which is within the audible range.

The writer of this article does not consider it necessary to plunge into the mathematical method of obtaining the correct reverberation period for any given auditorium; so let us proceed, then, and obtain our results by experiment and take it that "what pleases the ear is good enough."

If this article has been understood, and I hope that I have made things clear, it will only be necessary to mention that if our auditorium suffers from excessive reverberation we must prevent excessive reflection and to prevent excessive reflection we must introduce a surface which will absorb sound to the necessary degree. The amount of absorbing surface which it is necessary to use can best be found out by experiment. A point worthy of note is the fact that as reflection takes place from one surface to another it is not necessary that the absorbing material be placed in any special position, although naturally it is best placed where it will receive sound energy as soon after its source as is possible. Probably the back wall, front of the circle and rear part of ceiling are the best places.

Sound Absorbing Material

There are several materials which are good absorbers of sound energy, a list of which is given below. In order that the absorption properties may be better understood, the absorption value per square foot is given by the side of each. A square foot of open window is taken as the unit.

Square foot of window	1.0
Cork carpet	.03
Lined carpet	.25
Cretonne curtains	.15
Heavy velour	.60
Heavy felt	.60
Medium felt	.40
Cocoa mating (or rubber matting)...	.17

In addition to the above there are several makes of acoustical wall boards and plaster which have a high absorption factor. No further mention of these manufactured articles will be made, as it is felt that if your acoustics are so bad individual manufacturers will have been approached and their advice and full details of their particular wares given. Suffice it to say that the writer has had experience of certain types of acoustic plaster with the most excellent results. The one great advantage of acoustical boards or plaster over "drapes" is, of course, that they become a more permanent feature of interior decoration, but if advice is accepted and you wish to find out for yourself, experiment with home found "drapes."

An Important Suggestion

One point before closing, the absorption factor of your audience is varying, and therefore unknown at any stated time. It is wise, therefore, if experimenting with an empty house, to allow a slightly excessive reverberation at this stage, and take for average a two-third house. If it is found that, with your theatre full and a wet day that absorption is too great, this can be easily remedied by the volume control on your sound system.

AN INFORMATIVE BOOKLET

The employment of the mercury arc rectifier has, during the past twelve months, increased by leaps and bounds, and in the kinema world its value in providing required current during the projector change-over has led to its very wide employment.

Electrical Equipment and Carbons, whose rectifier was described in the theatre section of the *Kine.* on December 1, have issued a descriptive booklet of their apparatus which every kinema technician should possess.

Sections are devoted to introduction, principle of operation, ignition, performance data, and special types of rectifiers for lifts, kinemas; power and battery charging are described.

Diagrams and illustrations of rectifiers explain the working of the rectifier and the clever pinch-ignition method which is a feature of the apparatus.

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SOME USEFUL DETAILS

From a Circuit Engineer

IN the course of my wanderings, I recently called on the engineer of an important circuit, the object of my call being to request an article from him on the subject of the mechanical side of his job. Although he would not undertake to write an article, and, with a modesty unusual in this Trade, refused even to allow me to make any mention of his name, he did give me, in the course of our conversation, some very useful tips, which are just as applicable to the single kinema as to the large circuit.

The Personal Touch

The first point he stressed was the necessity of cultivating the personal touch between management and projectionist. Not only does he encourage his projectionists to approach him direct with any queries that may arise, but whenever possible he makes a point of calling personally at the hall in question to explain the difficulty verbally, rather than in a letter.

Electrical Knowledge

I should not think, however, that he gets a great many queries, for he has an excellent principle in appointing his projectionists. First of all, any man who starts work in one of his projection-rooms must have served at least two years in some electrical firm, in order, as he put it, to establish the "blood relationship" with electricity, which, too, is so impossible to obtain without practical experience in youth.

Further, all his second operators are trained to take their chiefs' places whenever the need arises, and in the event of a chief being shifted to another hall the second generally takes over the chief's job, resulting frequently in the whole of the projection staff getting promotion. This is surely an excellent principle for preventing any projectionist feeling that his is a dead-end job. Thanks to these principles my friend considered that his circuit has the happiest atmosphere to be found in the Trade—a fact with which, knowing several of his projectionists and projection-rooms, I am inclined to agree.

Details of mechanical equipment also receive his personal attention. For example, it is obviously desirable in a circuit to standardise the life of spare parts as far as is humanly possible. One difficulty he found was in regard to arc mirrors.

Lengthening Mirror Life

Having standardised in most of his halls an operating current of 80 amp., he still found the life of the mirrors varying to a remarkable degree, due, of course, to the different angles of projection and different conditions in the projection-rooms. The greatest trouble he found was that when projecting at a rake, the flue on the lamp-house was rather too far forward, with the result that at the back of the lamp-house, immediately over the mirror, there was a zone of dead air which quickly overheated the mirror. He therefore shifted the flue backwards in such cases, and found that throughout his halls the almost invariable life of a mirror is now twelve months.

An H.I. Tip

Like many other users of the average H.I. mirror arc, he found a certain amount of trouble arose from the front contact, which, due to heat and bad contact, needed frequent replacement. He therefore scrapped the front contact altogether, and is using copper-coated positives, the extra cost of which is more than counterbalanced by the saving in front contact replacements while I can vouch for the fact that a coppered positive on this type of arc definitely gives a much steadier light and allows more latitude in control.

It is apparently trifling things such as these that make for efficiency in any kinema or circuit, and the engineer who is responsible for one or a hundred projection-rooms may well take as an example this particular engineer, who, with all his wide responsibilities, can still find time to go into such matters with his projection-rooms.

R. H. C.

FOR BRILLIANT STEREOSCOPIC PROJECTION use HENRION CARBONS

Kinemas Planned

BIG SOUTHSEA SCHEME

Winter Gardens to Include Kinema—£1,000,000 Blackpool Project—Paisley Plans Passed—Four Doncaster Schemes

PLANS for the erection of another big super-kinema at Southsea, to be known as the Lido, have been submitted to the Portsmouth Corporation for approval this week.

The kinema is to be built by the Southsea Development Co., Ltd., which is understood to be a London syndicate with local interests, and it forms part of a £250,000 scheme for the erection of winter gardens at Southsea Terrace, facing Southsea Common and Front.

Accommodation will be provided in the kinema for about 2,000 people, and provision is also made in the scheme for a large indoor swimming pool with a balcony, a ballroom, a café and an extensive roof garden.

There will also be an indoor amusement park, and the building will be fronted with a row of modern shops.

New Paisley Super

At a meeting of Paisley Dean of Guild Court last week, plans submitted by Robert Clark, 10' Finchley Road, N., for the erection of a new kinema seating 2,000 and four shops on Glasgow Road were passed

One of the largest theatre owning companies in Scotland is financially interested, and the company is to be known as the Kelburne Cinema Co.

The site is the old Paisley East Station, and the company are to remove the railway bridge which spans the Glasgow Road at that point before proceeding with the erection.

Doncaster Schemes

A start in the several big building schemes at Doncaster, is promised by the announcement that the Majestic Picture House, which belongs to Gaumont-British, is to close about Easter for demolition. Additional land has been secured adjoining the present site, and the new kinema will have a seating capacity for 2,500. It will have a large restaurant and ballroom. The scheme is to cost £100,000.

The scheme of A. L. Rhodes, which is to take in the Savoy Picture House, is also to go forward in the spring, and further improvements are to be carried out at the Palace, which will make it one of the best appointed in the town, at a cost of £50,000. Chadwick and Watson, of Leeds, are the architects.

A central site has been secured for another large super kinema by R. J. Hebditch, a local business man, plans for which are to be submitted. The site has already been cleared, but work of building has not yet commenced. This is to be a 3,000 seater, with a dance hall attached.

Paramount's Liverpool Super

We understand that a contract is expected to be placed within the next few weeks for the erection of a proposed new Paramount kinema at Liverpool. Plans, prepared by Frank T. Verity, F.R.I.B.A., of 7, Sackville Street, W.1, show a building seating 2,670 persons.

Kinema in Blackpool £1,000,000 Scheme

A kinema to seat 2,500 will be included in the scheme for erecting a hotel at North Shore, Blackpool. The whole scheme, which is expected to cost £1,000,000, is at present at a very early stage. Preliminary plans are in course of preparation by the architects, Herbert W. Matthews, F.R.I.B.A., and F. J. Wills, F.R.I.B.A., 33, Seymour Street, Portman Square, W.1.

Blackpool Tower Being Modernised

The Blackpool Tower Company, Ltd., are proposing extensive alterations to the Tower Palace and Grand Theatre. Plans are being prepared by the company's architect, John C. Derham, L.R.I.B.A., Empress Buildings, Church Street, Blackpool. The structural alterations will be carried out by their own works department. As regards specialists' trades it is stated that competitive tenders will be invited by the architect.

Strand, Douglas (I. of M.) Extension

Plans have been prepared by Gray and Evans, architects, Liverpool, for extensive alterations to the Picture House, Strand, Douglas (I. of M.). These involve extending the rear of the theatre a distance of about 25 ft., and by continuing the balcony and ground floor, extra seating accommodation will be available. There will be new entrance and exit staircases to the back of the balcony. The theatre will be redecorated throughout, a new lighting scheme arranged, additional heating plant installed and the old plant overhauled. The main contract has been let to L. L. Corkhill and Co., Douglas.

Bolton Scheme in Abeyance

The scheme for the erection of a new kinema in Crompton Way, Bolton, is in abeyance.

The cost of the new Building is estimated at £60,000.

W. & S. Bradley, LL.R.I.B.A., of 1, Wood Street, Bolton, are the architects.

More Bebington Contracts

Further contracts have just been placed for work at the Rialto Kinema, Bebington, Cheshire, which is being erected to plans by Gray and Evans, Liverpool. The steelwork will be executed by McIntyre and Sons, Ltd., Liverpool; terra-cotta, Bispham Hall Brick and Terra-Cotta Co., Ltd., Orrell near Wigan; heating and ventilating, Young, Austin and Young, H.35, Exchange Buildings, Liverpool. George Platt and Sons, Ltd., Westmoreland Street, Liverpool, are the main contractors.

(Continued in next column)

The Rialto, which will have seating accommodation for 925 persons in the stalls and 400 in the balcony, is expected to be completed early in August.

King's, Oswestry, Closes for Rebuilding

The King's Theatre, Oswestry, Salop, closed on Saturday, January 7. The present building is to be entirely demolished, and a new modern theatre erected on a much larger site. Building operations have been in progress on the adjoining land for several months. The new theatre will provide accommodation for 1,000 persons. The proprietor is Wm. C. Hill Black, who owns the Playhouse, the other kinema in the town. Bradley and Clarke, of 1, Temple Row, Birmingham, are the architects.

Tivoli, Portsmouth, New Balcony

We understand that the contract for the reconstruction of the Tivoli, Portsmouth, for Coun. F. J. Spickernell will be decided next month. It is proposed to increase the seating accommodation to over 2,000 by the provision of a balcony.

H. J. Dyer and Sons, of 44, Victoria Road North, Southsea, are the architects.

Coliseum, Leicester, Reconstruction

The Coliseum, Leicester, is shortly to undergo reconstruction. H. D. Moorhouse Circuit, of Imperial Buildings, Oxford Road, Manchester, are the proprietors. The architect is H. Yearsley, of Imperial Buildings, Oxford Road, Manchester.

West Wickham Contract Let

Building operations are to be started shortly upon the erection of a new super at West Wickham. The contract has been placed with C. H. Gibson, Ltd., of 509, London Road, Croydon.

W. C. Dawes, of the Queen's Cinema, Bayswater, W.2, is associated with the scheme.

The architects are J. Stanley Beard and Clare, FF.R.I.B.A., of 191, Baker Street, W.1.

Second Kinema for Oban

The number of kinemas in Oban is about to be doubled. A large site close to the station has been purchased for a new kinema, and it is expected that work on the new house will start as soon as possible. At present Oban possesses one kinema.

Dudley Improvement

The whole of the flooring of the foyer of the Criterion Picture House, Dudley—one of the three Gaumont-British Corporation houses in the town—is being reconstructed. McLaughlin and Harvey, Ltd., of Highbury, London, have the work in hand.

Start at Leeds Next Month

It is learned that the plans for the super-kinema to be built at the corner of Montreal Avenue and Church Lane, at Chapel Allerton, Leeds, are now approved, and a start will be made, it is hoped, on the building next month.

The promoter of the scheme is Albert Causfield, of 179, Fagley Road, Bradford, Yorks.

The building proposed will have seating accommodation for 1,600 persons, 1,010 downstairs and 590 in the balcony.

The architect is Mr. Wm. Illingworth, F.R.I.B.A., of Sunbridge Road, Bradford.

Winchester Kinema Planned

Plans have been prepared by Robert Cromie, F.R.I.B.A., of 35, Baker Street, W.1, for a new super at Winchester for Captain Kendal, of Messrs. A. N. Kendal. The site acquired is at the corner of North Walls and Peter Street. Accommodation will be provided for 1,800, and there will be a café dansant and large car park. The General contractor is L. F. Richardson.

New Welsh Hall

A new public hall and kinema is to be erected at Ystradgynlais, near Swansea, the plans for which have been prepared by M. T. Monod Seymour, architect, Cardiff, and have been finally approved by the committee. The kinema is to seat 650 persons, and will have a large stage, dressing-room provision, and an orchestra pit.

KINEMA PROPERTY MARKET

Brisk Demand for Theatres

The kinema property market for 1932 may be regarded as satisfactory, despite general conditions.

Although the total sum realised by Harris and Gillow, of Wardour Street, has not been as great as the preceding year, their total number of individual sales has exceeded those of 1931.

The building of super-kinemas has continued throughout the country, and a large number of theatres seating 2,000 upwards have been erected during the current year. Reconstruction and enlargement of existing theatres has been carried out, and at least a further 50,000 seats have been provided.

The circuits have continued to expand, and individual proprietors have added to their interests.

Harris and Gillow have found a ready demand for kinemas in good localities in London and the provinces, and at the present time, experience no difficulty in the realisation of kinemas at satisfactory prices.

In addition to new theatres and the enlargement of existing kinemas, many of the few remaining legitimate theatres have now been acquired for conversion into kinema theatres.

During the year they have disposed of, or let privately or by auction, over 70 theatres throughout the country, representing a capital value of £1,200,000, in addition to a number of building sites for the construction of new properties.

NOISE AS A BUSINESS

Analysing and Determining Sound

WESTERN ELECTRIC'S NEW INSTRUMENT

EXHIBITORS have frequently called upon Western Electric acoustic experts for advice and recommendations to remedy ailing acoustic properties of their theatres, but that this science has a wide field of application outside the theatre is perhaps not generally realised.

A Western Electric engineer working with the apparatus here described

In America Western Electric are considered to be pre-eminent in this sphere, and, in fact, are at present engaged on a survey of New York on behalf of the City's officials, to calculate the extent of noise and make suggestions for its reduction. For this purpose much intricate measuring apparatus was designed, and the first of a similar set of apparatus has just been completed by Western Electric in England.

A New Department

The company anticipates setting up an acoustic department which will be available for consultation by architects, publishers, owners of manufacturing plant, public utility companies and civic institutions, where excessive noise is encountered and is considered harmful to their business. The personnel of this department will comprise a group of Western Electric engineers with specialised training in this highly intricate science, and who will have behind them the entire resources of the vast Bell System laboratories.

The British apparatus has been entirely designed at Western Electric's Cricklewood laboratories, and several improvements have been incorporated. The principal instruments used in noise surveys are the sound meter used for measuring the quality of sound, the reverberation meter which comprises three distinct units, and the analyser used for determining the quality of sound.

Testing Out

During the past few days preliminary tests of the new instruments have been conducted and Western Electric engineers have been touring the more thickly-populated parts of London and those localities where traffic is the most congested to measure, determine the quality of, and separate by means of these instruments, various kinds of noise from traffic or other sources.

As a result of these preliminary activities a considerable amount of data has been amassed which will prove of great value for future development work.

Guild Activities

LONDON PROJECTIONISTS MEET

Praise for New "Ideal Kinema and Studio"

A MEETING of the Projectionists' Guild was held on Sunday, January 8, at the Forum Kinema, Villiers Street, W.C.2. Stanley Perry, the president, took the opportunity of mentioning the new *Ideal Kinema and Studio* and of strongly recommending Guild members to subscribe to it, particularly as Guild members are enabled to obtain it at a specially reduced rate of subscription.

Westinghouse Lecture

Mr. Stevens, of the Westinghouse Brake and Saxby Signal Co., Ltd., then gave a most instructive lecture on the Westinghouse metal rectifier, which has only been perfected during the last few years. After some preliminary remarks on rectification in general, instancing the commutating rectifier as the earliest type, he described the construction and functioning of the metal rectifier, which is formed of a number of copper discs, one side of which is heat-treated to form a thin layer of cuprous oxide. A lead electrode makes contact with this, and by a purely physical, and not a chemical, process, current will flow only in one direction.

Westinghouse rectifiers are made in various sizes and types, ranging from miniature apparatus suitable for home radio sets and in general to replace the thermionic rectifying valve, to larger equipment which is used for heavy battery charging, signal supply, arc feeding, electroplating, and other similar purposes. A large number of slides were shown illustrating its various applications and different circuits.

Ingenious Film Demonstration

A 16 mm. film was then projected which, besides showing the wide use of metal rectifiers in sub-station work, showed in a unique fashion the electrical functioning of rectifier circuits, the flow of current being most ingeniously illustrated in the diagrams. At the moment the price in its larger sizes constitutes an objection to its wide adoption for arc supply, but a London kinema is shortly being equipped with a Westinghouse rectifier, and it is expected that others will follow.

At the conclusion of the meeting, members were presented with Ship Carbon diaries by representatives of Messrs. Champion's staff.

Liverpool Lecture

R. C. Hawkins, officer for the North Western area of the British Electical Development Association, gave an address on electricity on Sunday, January 8, to members of the Liverpool Court of Guild of British Kinema Projectionists and Technicians in the private theatre of Universal Pictures, Ltd., Liverpool.

THE ANIMATOR

Vinten Apparatus for Trick Photography

Nearing completion in Vinten's Cricklewood factory is an intricate new machine, standing about 7 ft. high, massive and bearing much electric wiring. A "cage" of electrical controls—switches, resistances, cut-outs—stands alongside and feeds the machine, which, when "all out," takes 31 amperes.

It has been designed by Leslie Eveleigh and W. Vinten, Ltd., for National Screen Service, and will include every device and aid possible to the making of cartoons and trick photography.

The drawing board or stage is horizontal in order that drawings and models may lie flat to be photographed. This stage moves by hand or electrically in all directions, across, backwards and forwards, and also rotates.

The vertically moving platform, carrying the camera tilted on end, includes a fixed control for the lens, so that wherever the camera is placed its lens is always focused on the subjects beneath.

Twelve Cameras in Nine Months

The new Vinten camera, well-known by now to all the progressive technicians in the Trade, has reached its 'teens in a very short time.

Model No. 1, sold to British International Pictures, Ltd., Elstree, in March, 1932, has been followed as swiftly as one camera every three weeks for nearly a year, including one "slow-motion" model.

When the camera is mentioned its various appliances should also be remembered Wherever a model "H" goes it is accompanied by one or other of its electrical driving devices—the A.C. interlock, the D.C. battery drive, or the new A.C. three-phase mains motor—and, of course, the gyroscopic tripod and the run-truck and sometimes the blimp.

A list of purchasers of this apparatus, given below, shows that it has been appreciated by research and training bodies both inside and outside the Trade as well as by our own studios and Paris:—

British International Pictures, Ltd., Elstree, Admiralty (two), Reginald Fogwell Productions, Ltd., Scriptavox (Paris), Winads, Ltd., Royal Air Force (high-speed model), Sound City, Ltd., Shepperton, Pathé Pictures, Ltd., Mr. Onions, Selo, Ltd., and Mr. B. Tuke.

One recent public appearance of the camera, blimp and run-truck made on the stage of a London kinema was an occasion of unusual triumph. Mr. Onions, with his Vinten apparatus and A.W.H. sound system (with a Vinten microphone boom), combined to give a variety show between films. They shot a "Western" with members of the audience taking part, clapper boy, effects man, etc., all complete, to the high delight of the audience. The finished film was shown the following week.

An outfit will be on show at Olympia during the British Industries Fair.

B.T.-H. IN INDIA

With the receipt of an order for a type MA reproducer equipment for Rampur Palace, the B.T.-H. Co. (through their Indian agents, the Bombay Radio Co.) have completed their twentieth installation during 1932 in India.

An interesting feature connected with the shipment of this equipment to India lies in the fact that it was transported by the s.s. *Strathaird*, the large P. and O. liner which is equipped with B.T.-H. turbo-electric propulsion equipment.

HEWITTIC INSTALLATIONS

Hewittic rectifiers have been installed at the following new kinemas:—Morden, 150 amps, 100 volts; Astoria, Woking, 120 amps, 120 volts; Gaiety, Hastings, 150 amps, 100 volts; and Gaumont, Lewisham, 2-200 amps, 100 volts.

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Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

DATE.			TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE.	TIME.
Wed.,	Jan.	11	Great Decision	Bill Boyd	Radio	Cambridge	3
"	"	11	Men Are Such Fools	Leo Carillo	Radio	Cambridge	3
"	"	11	The Mummy	Boris Karloff	Universal	Prince Edward	8.30
"	"	11	Deception	Nat Pendleton	U.A. Columbia	Dominion	10.30
"	"	11	The Unwritten Law	Greta Nissen	P.D.C.	Phoenix	3
Thur.,	"	12	The Conquerors	Richard Dix	Radio	Phoenix	8.45
"	"	12	Wild Goose Chase; Shampoo the Magician.	Carole Lombard	Radio	Phoenix	8.45
"	"	12	Virtue	—	U.A. Columbia	Dominion	10.30
"	"	12	Screen Snapshots, No. 30	—	U.A. Columbia	Dominion	10.30
Fri.,	"	13	Hearts of Humanity	Jean Hersholt	P.D.C.	Phoenix	3
"	"	13	Secrets of the French Police	Gwili Andre	Radio	Cambridge	3
"	"	13	Renegades of the West	Tom Keene	Radio	Cambridge	3
"	"	13	Laughter in Hell	Pat O'Brien	Universal	Prince Edward	8.30
"	"	13	The Under Dog; Cats and Dogs; Morton, Downey and Ray Henderson; Family Troubles; Hunting Trouble; Travelling Down Memory Lane.	—	Universal	Own Theatre	2.30
Mon.,	"	16	Flesh	Wallace Beery	M-G-M	Phoenix	8.45
Tues.,	"	17	If I Had a Million	Gary Cooper	Paramount	Carlton	10.30
"	"	17	Betty Boops Bamboo Isle	—	Paramount	Carlton	10.30
"	"	17	Hell Fire Austin	Ken Maynard	Gaumont	Own Theatre	10.30
"	"	17	20,000 Years in Sing Sing	Spencer Tracey	First National	Phoenix	8.45
Wed.,	"	18	Son-Daughter	Ramon Novarro	M-G-M	Phoenix	8.45
"	"	18	Crooked Circle	Zasu Pitts	Gaumont	Phoenix	3
Thur.,	"	19	The Man From Toronto	Jessie Matthews	Ideal	Phoenix	8.45
Fri.,	"	20	Diggers	—	Universal	Prince Edward	8.30
"	"	20	In the Future; Coral and Its Creatures.	—	Universal	Prince Edward	8.30
"	"	20	Breach of Promise	Chester Morris	Gaumont	Phoenix	3
Mon.,	"	23	Yes, Mr. Brown	Jack Buchanan	W. & F.	Tivoli	8.45

BIRMINGHAM

Fri.,	Jan.	13	The Conquerors	Richard Dix	Radio	Forum	10.45
"	"	13	Wild Horse Mesa	Randolph Scott	Paramount	Futurist	10.45
Mon.,	"	16	On Your Guard	Richard Talmadge	Butcher	Forum	10.30
Tues.,	"	17	Robber's Roost; Hundred to One	—	Fox	West End	10.45
"	"	17	Secrets of the French Police	Gwili Andre	Radio	Forum	10.30
"	"	17	Renegades of the West	Tom Keene	Radio	Forum	10.45
"	"	17	'Frisco Jenny	Ruth Chatterton	First National	Futurist	10.30
Wed.,	"	18	I am a Fugitive	Paul Muni	Warner	Forum	10.30
"	"	18	The Mummy	Boris Karloff	Universal	Futurist	10.30
Thur.,	"	19	The Phantom Express	William Collier, jun.	P.D.C.	Futurist	11
"	"	19	Laughter in Hell	Pat O'Brien	Universal	Scala	10.30

CARDIFF

Fri.,	Jan.	13	Robber's Roost; Hundred to One	—	Fox	Park Hall	11
"	"	13	Great Decision	Bill Boyd	Radio	Queens	10.45
"	"	13	Men Are Such Fools	Leo Carillo	Radio	Queens	10.45
"	"	13	Beneath the Sea; The Man from Arizona.	—	P.D.C.	Empire	3
"	"	13	He Learned About Women	Stuart Erwin	Paramount	Capitol	11
Tues.,	"	17	The Conquerors	Richard Dix	Radio	Empire	11
"	"	17	Silver Dollar	Edward G. Robinson	First National	Queens	11
"	"	17	The Mummy	Boris Karloff	Universal	New Imperial	11
Wed.,	"	18	Secrets of the French Police	Gwili Andre	Radio	Queens	10.45
"	"	18	Renegades of the West	Tom Keene	Radio	Queens	10.45

GLASGOW

Fri.,	Jan.	13	Great Decision	Bill Boyd	Radio	La Scala	10.45
"	"	13	Men Are Such Fools	Leo Carillo	Radio	La Scala	10.45
"	"	13	Haunted Gold; Lawyer Man	—	Warner	Regal	11
"	"	13	Evening for Sale	Herbert Marshall	Paramount	Greens Playhouse	11
"	"	13	Pier 13	Spencer Tracey	Fox	Picture House	10.45
Mon.,	"	16	The Phantom Express	William Collier, jun.	P.D.C.	Picture House	11
Tues.,	"	17	Barbarina	Lil Dagover	Beacon	La Scala	11
"	"	17	Hearts of Humanity	Jean Hersholt	P.D.C.	Picture House	11
"	"	17	Secrets of the French Police	Gwili Andre	Radio	Regal	10.45
"	"	17	Renegades of the West	Tom Keene	Radio	Regal	10.45
Wed.,	"	18	Wild Horse Mesa	Randolph Scott	Paramount	Greens Playhouse	11
"	"	18	Fast Life	William Haines	M-G-M	La Scala	11
"	"	18	Laughter in Hell	Pat O'Brien	Universal	Picture House	11
"	"	19	'Frisco Jenny	Ruth Chatterton	First National	Greens Playhouse	11

LEEDS

Fri.,	Jan.	13	On Your Guard	Richard Talmadge	Butcher	Tower	11
"	"	13	The Conquerors	Richard Dix	Radio	Scala	11
"	"	13	Silver Dollar	Edward G. Robinson	First National	Rialto	11
"	"	13	The Phantom Express	William Collier, jun.	P.D.C.	Majestic	11
Tues.,	"	17	Discord	Owen Nares	Paramount	Paramount	10.45
"	"	17	Secrets of the French Police	Gwili Andre	Radio	Scala	10.45
"	"	17	Renegades of the West	Tom Keene	Radio	Scala	10.45
"	"	17	I Am a Fugitive	Paul Muni	Warner	Rialto	11
"	"	17	The Crusader	H. B. Warner	P.D.C.	Majestic	11
Wed.,	"	18	The Unwritten Law	Greta Nissen	P.D.C.	La Scala	11
"	"	18	'Frisco Jenny	Ruth Chatterton	First National	Rialto	11

LIVERPOOL

Fri.,	Jan.	13	Great Decision	Bill Boyd	Radio	Palais de Luxe	10.45
"	"	13	Men Are Such Fools	Leo Carillo	Radio	Palais de Luxe	10.45
"	"	13	Wild Horse Mesa	Randolph Scott	Paramount	Futurist	10.45
"	"	13	The Crusader	H. B. Warner	P.D.C.	Forum	11
Tues.,	"	17	The Unwritten Law	Greta Nissen	P.D.C.	Scala	11
"	"	17	The Conquerors	Richard Dix	Radio	Forum	11
"	"	17	'Frisco Jenny	Ruth Chatterton	First National	Palais de Luxe	11
Wed.,	"	18	On Your Guard	Richard Talmadge	Butcher	Scala	11
"	"	18	Hearts of Humanity	Jean Hersholt	P.D.C.	Forum	11
"	"	18	Robber's Roost; Hundred to One	—	Fox	Trocadero	11
"	"	18	Secrets of the French Police	Gwili Andre	Radio	Palais de Luxe	10.45
"	"	18	Renegades of the West	Tom Keene	Radio	Palais de Luxe	10.45
Thurs.,	"	19	The Mummy	Boris Karloff	Universal	Scala	10.45

MANCHESTER

Fri.,	Jan.	13	The Unwritten Law	Greta Nissen	P.D.C.	Deansgate P.H.	11
"	"	13	The Conquerors	Richard Dix	Radio	Theatre Royal	11
"	"	13	Shorts	—	Paramount	Paramount	10.45
"	"	13	The Mummy	Boris Karloff	Universal	Hippodrome	3
Tues.,	"	17	Discord	Own Nares	Paramount	Paramount	10.45
"	"	17	On Your Guard	Richard Talmadge	Butcher	Deansgate	11
"	"	17	Secrets of the French Police	Gwili Andre	Radio	Theatre Royal	10.45
"	"	17	Renegades of the West	Tom Keene	Radio	Theatre Royal	10.45
"	"	17	Laughter in Hell	Pat O'Brien	Universal	New Oxford	10.45
Thur.,	"	19	Hearts of Humanity	Jean Hersholt	P.D.C.	Deansgate	11
"	"	19	Lawyer Man; Haunted Gold	—	Warner	Theatre Royal	11

NEWCASTLE

Fri.,	Jan.	13	Great Decision	Bill Boyd	Radio	Grainger P.H.	10.30
"	"	13	Men Are Such Fools	Leo Carillo	Radio	Grainger P.H.	10.30
"	"	13	Fast Life	William Haines	M-G-M	Olympia	11
"	"	13	He Learned About Women	Stuart Erwin	Paramount	Paramount	10.30
"	"	13	Call Her Savage	Clara Bow	Fox	Queens	10.30
"	"	13	'Frisco Jenny	Ruth Chatterton	First National	Stoll P.H.	10.30
Tues.,	"	17	The Conquerors	Richard Dix	Radio	Queens	11
"	"	17	Haunted Gold; Lawyer Man	—	Warner	Grainger P.H.	10.30
"	"	17	The Phantom Express	William Collier, jun.	P.D.C.	Stoll P.H.	11
Wed.,	"	18	Secrets of the French Police	Gwili Andre	Radio	Grainger P.H.	10.30
"	"	18	Renegades of the West	Tom Keene	Radio	Grainger P.H.	10.30
"	"	18	The Crusader	H. B. Warner	P.D.C.	Queens	11
"	"	18	20,000 Years in Sing Sing	Spencer Tracey	First National	Stoll P.H.	10.30
Thur.,	"	19	Secrets of the French Police	Gwili Andre	Radio	Hippodrome	10.30
"	"	19	Renegades of the West	Tom Keene	Radio	Hippodrome	10.30

NOTTINGHAM

Fri.,	Jan.	13	Sport Parade	Joel McCrea	Radio	Elite	10.30
"	"	13	Iron Stair	Dorothy Boyd	Radio	Elite	10.30
Sun.,	"	15	I Am a Fugitive	Paul Muni	Warner	Elite	7
"	"	15	Beneath the Sea; The Man from Arizona.	—	P.D.C.	Goldsmith P.H.	7
Tues.,	"	17	Wild Horse Mesa	Randolph Scott	Paramount	Elite	10.45
"	"	17	Great Decision	Bill Boyd	Radio	Hippodrome	10.30
"	"	17	Men Are Such Fools	Leo Carrillo	Radio	Hippodrome	10.30
"	"	17	A Scarlet Week-end	—	Famous Films	Scala	10.45
Wed.,	"	18	The Conquerors	Richard Dix	Radio	Elite	10.45

SHEFFIELD

Fri.,	Jan.	13	Great Decision	Bill Boyd	Radio	Hippodrome	10.45
"	"	13	Men Are Such Fools	Leo Carillo	Radio	Hippodrome	10.45
Tues.,	"	17	He Learned About Women	Stuart Erwin	Paramount	Central P.H.	10.45
"	"	17	The Conquerors	Richard Dix	Radio	Regent	11
"	"	17	Call Her Savage	Clara Bow	Fox	Union Street	11
Wed.,	"	18	Secrets of the French Police	Gwili Andre	Radio	Hippodrome	10.45
"	"	18	Renegades of the West	Tom Keene	Radio	Hippodrome	10.45
"	"	18	The Phantom Express	William Collier, jun.	P.D.C.	Cinema House	11
Thur.,	"	19	The Unwritten Law	Greta Nissen	P.D.C.	Union Street	11

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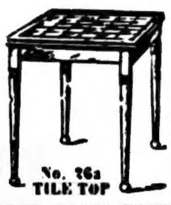
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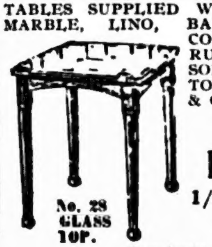
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Index to Advertisers

Covers—1. Metro-Goldwyn-Mayer Pictures, Ltd.
—2. First National Film Distributors, Ltd.
—3. Classified Advertisements.
—4. Sound City, Ltd.

Army and Navy Supply Stores ... Inside Back Cover
Beck and Windibank, Ltd. ... 134
Burkitt, Frank, Ltd. ... 137
British Lion Film Corp., Ltd. ... 103
Butcher's Film Service, Ltd. ... 11
Champion, C. H., and Co., Ltd. ... 136
Coltman, A., and Co., Ltd. ... 136
Conradty Products, Ltd. ... 133
Electric (Cinema) Printing Co., Ltd. 130
Fidelity Films, Ltd. ... 121
First National Film Distributors, Ltd. ... 100 & 101
Fox Film Co., Ltd. ... 12 & 13
Gaumont Co., Ltd. ... 106 & 107
Henrion Carbons, Ltd. ... 134
Humphries, George, and Co. (Laboratories) ... 125
Hunter, J., and Sons, Ltd. ... 130
Ideal Films, Ltd. ... 91-95
Kafa Table Co. ... Inside Back Cover
London Film Co., Ltd. ... 114 & 115
Metro-Goldwyn-Mayer Pictures, Ltd. ... 55-58
Moy-Omnia ... 128
National Screen Service, Ltd. ... 110
Nettlefold Studios ... 123
Newall's Acoustic Products, Ltd. ... 124
Paramount Film Service, Ltd. ... 31-34
Pathé Pictures, Ltd. ... 113
P.D.C., Ltd. ... 81-86
Philips Industrial ... 135
Pixtons, Ltd. ... 129
Preston Film Service Inside Back Cover
Radio Pictures, Ltd. ... 39-50
Ruston and Hornsby, Ltd. ... 126
Siemens Carbons ... 129
Sterling Film Co., Ltd. ... 108 & 109
Taylor, Taylor and Hobson, Ltd. ... 132
Twickenham Film Studios, Ltd. 119 & 120
United Artists Corp., Ltd. ... 19-26
Universal Pictures, Ltd. ... 73-76
Vinten, W., Ltd. ... 125
Walter, May ... Inside Back Cover
Wardour Films, Ltd. ... 102 & 102c
Warner Bros. Pictures, Ltd. ... 104 & 105
Way and Waller ... Inside Back Cover
Watney, Combe, Reid and Co., Ltd. 125
Western Electric, Ltd. ... 116
W. and F. Film Service, Ltd. ... 14 & 65-68

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